

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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It is sometimes worth while for a teacher to call a halt to himself, to put himself on the mental rack and play the rigid inquisitor, who will follow every twist of which a self-exculpating nature may avail itself. It will pay him to consider well his attitude toward every one of his pupils and seek to discover what is his real notion of them. Here is one who is a delight to him; he enjoys teaching such a pupil and expects rich results. Another is a bore, can not learn; another is lazy, will not study; still another is willing, but lacks ability. Necessarily, his attitude toward each one must vary, and the vital question is, Does my work, my earnestness, my thoroughness, vary accordingly?

The question, honestly asked and conscientiously answered, may prove a sharp, an abiding lesson to the teacher whose work has grown profunctory in character.

VACATION is over. Jack has had his play. He was eager for his time of recreation, for he believes most thoroughly in the truth of the old adage, "All work and no play makes Jack a dull boy." But now that the exhilarating heat of the summer season, the relaxing period of play-time is over, he should prove the converse of the old proverb. With the teachers of the country again in their studios, and pupils again in their homes and schools, both refreshed and strengthened by a rest from dull routine, by a change of mental and physical activity, there should arise in each heart the determination to make this season's work the best and richest in results of all those that are behind. The future is to be made. Let it be a bright, a fruitful one. Let us enter it with happy, with courageous hearts, a willingness to labor, and a confidence in a successful outcome.

THERE is something in the constitution of society that admits of hero-worship. The public demands an idol. At the present time the soldier and the sailor are the central figures of all groups, social and political, of all sketches with pencil or pen, and of all conversation. Art, literature, politics, science, and discovery must take a back seat. But "I will not be for long."

We predict that the coming musical season will witness the arising of musical heroes—no new experience, however, as all who remember the Paderewski craze can

testify. And reports agree that the great Polish pianist, with his wealth of hair, all his fingers, and his marvelous playing, will be with us once again. Alexander Siloti is to return, and Emil Sauer is to come to our land to duplicate the triumphs he has achieved in Europe.

These artists, who have been feted, admired, and caressed by the social as well as the musical world, will be heroes, just as they have been hitherto. What a power they may wield for our beloved art, if only they rise to the fullest possibilities of their opportunities! What an inspiration to the struggling student, to the ambitions but unknown artist, to the aspiring composer, and to what a plane of dignity they can raise the musician, if only they so determine!

We can not do without heroes in music. "One great man can make century," it is said, and one great artist, with an unselfish devotion to his brethren in the art, can be a shining exemplar of the heights that may be reached by the seeker after the true and the beautiful.

How often do we hear one of those very musical people, who "do n't know one note from another," but are "so fond of it, you know," say, "What a pretty chord!" How the musician's gong rises at such crass ignorance and empty superficiality of view! How can any single, isolated chord be "pretty"? Every triad is consonant, and, esthetically considered, must produce the same effect, save as modified by distribution of the members and the particular octave in which it is played. Similarly with any of the discords, seventh, ninth, etc.

The truth of the matter is that the effect of a chord is relative and depends upon what precedes and what follows. It is conditioned upon activity, which is the very ground fact of life. A single chord struck alone is repeated; it produces an effect on the mind; if repeated more than several times, becomes wearisome, even somnolent. But let it be contrasted by following it by a chord of different character, and we call into play our esthetic faculty and thus introduce us into the realm of the beautiful.

A Wagner story which lately appeared in one of the musical journals is credited to Saint Saens.

How easy it is to mistake a part for a whole, to lay stress upon a subordinate thing and shut out from one's view the larger fact that should receive one's attention! Thus players will give every passage they meet marked *f*, *ff*, *p*, or *pp* with about the same force, will strike all accented notes with the same degree of power, not taking into consideration that these signs are relative in their significance and must be proportioned to the general level of dynamic power demanded by the character of the composition.

A similar example may be found in some church hymns, in which the editors have marked every line of a four- or five-stanza hymn with "marks of expression." Congregational singing is usually bad enough, but the writer prays to be delivered from ever hearing a congregation—or a choir even, for that matter—sing a hymn with such attachment as the following (each sign indicating a line of a hymn, which consists of six lines, four syllables each, and one of nine): *f*, *p*, *f*, *pp*, *cr*, *p*, *cr*. The fact is that the editors wanted to paint the idea of each short phrase, and paid no attention to the dominant idea of the whole stanza, which was one of rejoicing.

ONE of the most valuable movements that has made itself felt in music teaching methods of late is the prominence awarded to the development and strengthening of the faculty of musical perception, or, as it is commonly known, ear-training. It is lamentably true that a great many piano-players can not with certainty appreciate pitch, as indicated by the notes on a printed page,—can not sing a tune,—and know the pieces they play largely through "position" and in the fingers.

That this is wrong and needless is the consensus of opinion at the present day. While some pupils are far in advance of others in ability to learn to think music, generally through an inherited keen faculty, the number who can not acquire a considerable degree of proficiency is very small. What is needed is an earnest teacher and a good text book, and it is safe to say to that but few pupils will not show interest in this valuable line of study.

We are very certain that the generation of piano-players and singers now being trained will be far in advance of the present in point of true musical training and ability to think as well as to feel music, and also in general musical culture. The present-day teacher who is alive to his responsibilities and opportunities knows that he must teach the true appreciation of music through the ear and not through the fingers.

BUILD up your repertory slowly, steadily, unintermittently. Rapid growth is spongy, sappy, weak. Irregular motion is as ineffectual as the darting of a devil's daring deeds. Truly marvelous is the result of small, continuous efforts. Nature's processes are, for the most part, silent and almost invisible for their slowness, but how mighty! Billions upon billions of smoky rootlets build up the immense forests of the Amazon Valley. In the winter the boys first mold a round globe of snow, which just fills the hollow of the two hands. This they begin to roll over the snow-covered earth. The moist, adhesive, fluorescent substance clings to the surface of the globe wherever it touches. After a while the globe is four feet in diameter. So, gather music steadily from childhood up. Never learn worth less music, and never forget that which has worth. The original handful of snow is still at the center of the vast ball.

Schumann's "Träumerei" is good for the child, and may be played by the mature artist.

"WELL, he looks like a musician," is a phrase we frequently hear. Is it true that there is a type which denotes unerring the musician? We think not. Men vary in every country and among all races, and particularly is there a marked difference in this respect between the Teutonic and other continental races, and the Anglo-Saxon in England and the United States. A type has been developed among the former which shows clearly defined ideas as to dress and other details of personal appearance, and the observance of this tradition is almost as rigid as a "clerical cut" to the minister. But it is only an imitation among our people—an imitation of a style which is the outgrowth of an entirely different nature. The American teacher who follows European notions in the dressing of his hair, the cut of his personal apparel, the style of his hat, is not justified in doing so by any racial characteristics. There is no reason why he should differentiate himself in dress from that which convention has adopted for the well-dressed man.

THE ETUDE

Woman's Work in Music.

The pianist has to do with the two most sensitive of the five senses, and these are the most thoroughly wide awake of the senses. Scientists tell us that our senses do not go to sleep simultaneously, but that they drop off into a condition of insensibility one after another. The eyes close first, and our sight is obscured. Taste goes to sleep next. Then follow smelling, hearing, and, last of all, touch. The latter is the outermost picket, and is aroused upon the slightest provocation. Indeed, it is far more sensitive than the sensitive plants botanists tell us of that grow abundantly by the Panama Railway, in New Grenada, which fold up their leaves whenever a train passes.

In an article in this number Dr. Robert Goldbeck contrasts the pianoforte with the orchestra. The musical rendering must inevitably be found in orchestral interpretation. The pianist can not hear too much orchestral music. Phrasing, variety of attack, and tone-color, dynamic effects, every *savoue* known to musical art can be so much better done by a body of instrumentalists. But from hearing the execution of an orchestra the pianist can form conceptions which will greatly aid him in his special province, and make him more thoroughly musical in his ideas and their demonstration.

The conductor of a chorus can also learn many effects of ensemble which can be paralleled in dealing with vocal forces, and thus avoid the so common monochrome of choral singing. He will learn to produce positive effects, in which moral as well as physical force is evident, and keep away from the lifeless, negative attitude which one frequently sees in the work of large choral bodies.

A TEACHER who is active and progressive sometimes finds himself at a standstill in his work because the community in which he labors will not accept further advancement, or, at least, will accept but a very slow rate of improvement. The teacher often outgrows his environment. In such an event it is time to seek a new and wider field, where there will be a greater chance for his activities. It is needless to say that there is need for caution, for it is easy to make the mistake of going where the opportunities may be still more circumscribed. But if a fortunate change of place has been made, he can start out on a new and much higher plane. The new surroundings and fever competition of the local musical magnates will spur him to the very best efforts in him. There is one thing that he should not look for when he seeks a better place for teaching—that is, an easier place. Greater opportunities mean harder, as well as harder work. He who has done good work is prepared to do better, provided he is ready to do harder work. The better the grade of teaching, the greater is the demand on the nerve force and mental stamina of the faithful teacher.

TEACHERS are or should be only advanced learners. The law of expansion is upon mankind, and it controls every member of the human race, as, indeed, it does every organic thing, whether animal or plant, in the rolling universe. You must go forward or you will clog the wheels of life and be crushed. When Beethoven was at the climax of his perfected powers, while looking over some of his youthful works, he said, "What a fool you were in those days, Beethoven!" To realize what he meant compare the First symphony with the Fifth and the Ninth. Wagner grew also through stages equally wonderful. ("Rienzi," "Lohengrin," "Tristan," "Parsifal"—just think of it, and yet we hear "the sweet girl graduate" complacently talk on the strength and beauty of her finished education.) No, thank God, man is no more hampered than life itself. As well might a lark say that his song had snuffed up all the atmosphere; as well might an oyster claim to have gulped in the ocean as any single musician may say he has learned all that art has to teach. The Romanas had a wise proverb which ran, "ars longa, vita brevis," which Louisa in her Psalm of Life worded thus:

"Art is long and time is fleeting."

The sense of our smallness should not oppress us, but we should rejoice to think what mountains of joy remain to be ascended and explored.

THE SEASON FOR RESUMPTION OF CLUB-WORK IS NOW AT

hand, and with the experience of the past year as a guide, the officers should be able to avoid mistakes that marred the record. Club organization was so new, comparatively speaking, and experience in the work of welding various elements, conflicting even at times, into one harmonious mass, was practically nil. Precedents had to be created, knowledge of executive work and parliamentary conduct had to be acquired, in order that something approaching system could be evolved out of the chaos that threatened to destroy so many clubs.

But the members,—daunted by apparent failure, by varying factors; unheeding critical criticism from the members of the stronger sex and the ridicule of the journalistic Philistine, who always happy when thrusting his lance into the harness of a new adversary, with steady composure the leaders kept to their work, and more than a fair measure of success was achieved.

That the work during the coming season is to be better, more practical, and more thoroughly to the purpose for which the clubs were organized, should go without saying. It should be so as a matter of course, as a natural result, as an inevitable growth.

There are kinds and grades of work that the women of the United States alone can do, and for the good of the cause of music let me hope that they will do.

Any extension of the number of real, true, devoted music-lovers will greatly enlarge the field of the patrons and open the way for increased opportunities to the professional musician. This will react on the latter, imposing upon him the obligation to improve himself in every possible way, so that he may meet the new and higher demands.

The members of the various clubs should be invited to find new ideas in organization, and should strive to spread the feeling for organization in other communities. We hope that this year will witness great success in London at the Covent Garden. Lillian Blauvelt won new laurels in Rome. On the Continent and in this country it is very noticeable that as artists interpreters of music or drama women are gaining recognition.

A YOUNG girl studying with one of the best-known pianists has hit upon a plan to perfect herself in methods of teaching by going from house to house and supervising the practicing of her teacher's younger pupils. She is a sort of traveling musical governess. This is not only a great help to her in her musical studies, but also a great advantage to the beginners and to the students. The greater burden of responsibility for musical progress of their children rests upon the parents. For, no matter how great the teacher, he can not enforce practicing when he is absent.

Many parents do not understand music, and so do not know whether their children are practicing their music correctly or not. In the latter case they are perhaps acquiring habits which will retard their musical progress.—"Musical Age."

ONE trouble with the club-work, as it is commonly carried out, is: trying to do too much. If you pass through Switzerland upon a train of cars and are noticed here and there that the glittering snow-peaks of the Alps are Mount Blanc, the Matterhorn, Pilatus, the Jungfrau, etc., it will be very fine to remember later on that you have seen these great and celebrated objects. But if you remain a week or a fortnight in the vicinity of any one of these great landmarks of the Alps, your conception of it will not only be far more clear, but your impression of its characteristic mood and objective effect upon your feelings will also clear up.

Now, a great sonata, such as the "Appassionata" of Beethoven, is like one of these great mountains. You can pass through it in a day or two, but you will not catch the whole of it, nor will you be able to understand it. What about God, man is no more hampered than life itself. As well might a lark say that his song had snuffed up all the atmosphere; as well might an oyster claim to have gulped in the ocean as any single musician may say he has learned all that art has to teach. The Romanas had a wise proverb which ran, "ars longa, vita brevis," which Louisa in her Psalm of Life worded thus:

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The sense of our smallness should not oppress us, but we should rejoice to think what mountains of joy remain to be ascended and explored.

What the intelligent student has to do, therefore, is to make a selection of a certain small number of objects

of study. In music he must confine his attention to a small number of well-contrasted masterpieces. These he must study in their details and in their total expression. If he plays but little, this will be of great assistance to his work, if he uses it judiciously. If he is obliged to depend upon the playing of others, he will have to acquire a musical conception and representative faculty, able to bring up in his mind an impression of the music as he follows the printed pages. Then, by the aid of study and judiciously selected accessory reading, he will make progress along the true road of musical appreciation. No doubt the field is large and life too short to know everything one would like to find out. So it is. The fact has been scientifically determined. Let me accept it and do the best we can within the limits possible.—W. S. E. MATHEWS, in "Music."

IT seems to us that women are being hastened into undue enthusiasm over the work of their sex in music by careless or unthinking writers.

There is no question that woman's opportunity exists in music, but her final rise to the responsibilities which this opportunity engenders will depend upon her effort toward development rather than toward overproduction. The sex must make haste slowly, and they must take thought of the probable result of every step before they go forward.

The cause of woman in music can only be aided by serious effort, maintained and continued, which shall strive for development rather than production.—"Musical Age."

DURING the season of 1867-'68 women carried off almost all the honors in acting and singing, and earned more than usual renown. There are number of actresses who have come into prominence and who are earning \$500 per week. Mme. Nordica was highly successful. Zelie de Lussac, Suzanne Adams, Miss Roudet, Fanchon Thompson, Marie Engle—all Americans—sang with wonderful success in London at the Covent Garden. Lillian Blauvelt won new laurels in Rome. On the Continent and in this country it is very noticeable that as artists interpreters of music or drama women are gaining recognition.

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A LADIES' orchestra has been formed in Berlin under the direction of Marie Wurm, composer-pianist. Several well known violinists of Berlin are in the club, which is to consist of eleven violins, two violas, three 'cellos, and two harps.

AN English lady, Miss Ethel Smyth, was honored by the production of her opera at Weimar. Miss Smyth also wrote the libretto which was founded upon a play by George du Mesnil.

SEVERAL ladies members of the American colony in Paris, and influential musical circles, are interesting themselves in helping struggling competitors.

A CLUB has been founded in Rochester, N. Y., to be known as the Fortnightly Ignorance Club. The principal plank in the platform of the club is, "We know nothing, but seek knowledge." We are not overawed, as to the amount of sincere flattery and imitation, that will fail to the lot of this club, but we venture to predict that these ladies will get a good deal of what they seek. "Socrate's" spirit is abroad.

EMMA EAMES was called "an ideal Sieglinde" by the London "Fall Mall Gazette" in the review of the Covent Garden opera season.

Mrs. CLARA BUTT, a prominent English contralto, and a favorite of Queen Victoria, is said to be more than six feet in height.

It is announced in a Boston paper that Camilla Urso will play in several theaters devoted to vaudeville.

Mrs. CORA VET, of Detroit, won a medal for violin playing at the Paris Conservatoire.

Mrs. EDITH MARTIN, a Boston girl, has won great praise in Europe for her fine harp-playing. She is also to be highly accomplished as a violinist, pianist, and singer.

THE ETUDE

QUESTIONS
AND
ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on separate cards, one only and not with other questions on the same sheet. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN. Questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

article "Chief" will be found complete examples of the misifications that have changed the letters G, F, and C into signs called clefs. M. S. W.—We consider that in a naturally deficient child like this, the power you mention, which enables him to learn words, the power of being able to memorize melody and words, which is associated with melody, indicates a decided musical ability. Spend a half-hour each day with the child, and teach her orally. Spend with her once every day, you can teach her the few simple finger exercises, and try to make her associate letters with words. Teach her melody by ear, the letter is in one hand and a stick in the other. Say the same thing over to her every day, in as simple a form of words as you can. After a while you will naturally want to teach her the names of the keys. As she can learn the alphabet, it will not be expected that she can learn the names of the keys. Give her a little time in the key of C, and make her sing the names of the keys instead of words. If she associates words with melody, she can learn to associate letters with melody.

E. A. C.—The title of a music piece designates either its form, style, or mood. If the first kind is the name and the second, modern dance (salmon-fish, etc.); the third kind is the figure, name, tempo, etc.; the last kind is of unlimited extent, because of the infinite variety of human moods. The nocturne (the object of your question) belongs to this latter kind; and, as these are mood, dark, serene, calm, stormy, weird nights; spring, summer, autumn, and winter nights, so there will be a kind of nocturne for each of these.

To teach the mood of the author is your task, and to convey it is still another.

CONSTANTIN VAN STEENBERGHE.

R. H.—1. Why should minor scales not be taught before major? The reason is, that the minor scale is more difficult to learn than the major. It is, however, more easily learned in the earlier stages of piano study. If the first minor and the first major are taught in this manner, the comprehension of the structure would, therefore, naturally precede that of the minor. Add to this the complications resulting from the necessary changes of alternate notes in the minor scale, and the major scale, and it will appear that one must be grounded in the simpler major mode before attempting the minor, else confusion will result. Still, a very bright pupil may be given the minor scales in one or two octaves even as early as the second grade. In analyzing the scales in minor and major, one must bear in mind that the minor scale is not derived from the major, but after you have succeeded in getting her to associate letters with keys, you can try to make her associate printed notes with keys also. Understand as perfectly as you can the child's family and hereditary, the mother's, and to whom the author is.

E. G.—The first step in learning to play the piano is to learn to read. After a while you will naturally want to teach her to play the popular "coo-coo song." It has a powerful, rhythmic, exciting effect, setting the nerves and muscles tingling with excitement. Its melodic element is the same as that in the monotonous, recurring rhythmic chant of barbarous races. Unfortunately, the words to which it is allied are usually execrable, vulgar, so that it is better to teach her to play the piano.

E. A. T.—There are no "double-joints" as the term is popularly understood. In childhood bones are soft, both having somewhat irregularly, both in time and in place, so that motion in a finger-joint may be extended with some children than with others at the same age. While the bones are soft, joints in any part of the natural range of motion, and the object of the joint is to facilitate motion, may be moved more easily than in adults. The hand may be moved more easily than the fingers, and the fingers more easily than the hand. But, as the bones harden somewhat, both in childhood and in old age, motion in a finger-joint may be extended with some children than with others at the same age. In childhood bones are soft, both having somewhat irregularly, both in time and in place, so that motion in a finger-joint may be extended with some children than with others at the same age. While the bones are soft, joints in any part of the natural range of motion, and the object of the joint is to facilitate motion, may be moved more easily than in adults. The hand may be moved more easily than the fingers, and the fingers more easily than the hand. But, as the bones harden somewhat, both in childhood and in old age, motion in a finger-joint may be extended with some children than with others at the same age.

2. Some good teaching pieces for the organ, fourth and fifth grades, are Leybach, transcription of "Freischütz," arranged by Strung; L. M. Mew, "Fairy Stories"; Schubert, "Bohemian Girl"; Rossini, "Overture"; G. Opiz, arrangement of "Zampa"; etc.

3. We should advise the liberal use of Mason's "Touch and Teach" to develop smoothness in playing and velocity, rather than to trust to it by playing sonatas and other pieces.

4. Some are not interested by any one person. All races have musical scales, differing largely in their construction; that is, number of tones and the size of the intervals. Our major and minor scales reached us through the Greeks.

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7

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

WHAT NOT TO DO.
C. W. LANDON.

ONE of the best teachers that I know began teaching in an obscure country town when a young man, soon secured a good class, remained there for more than thirty years, and is still there. He never attends either the State or National Music Teachers' Association meetings, reads little or nothing from music journals, and attends but few concerts, although he is in easy reach of a large musical center. He is, so far as can be judged, fully satisfied with himself, and seeks nothing outside of himself. He is full of good ideas, but never writes for music journals, therefore has no reputation outside of the immediate personal influence of his own musical community; he uses the old style of music, especially in vocal training, while he is a stickler for the classics written by the great German composers. If he could be induced to attend the Association meetings and to take an active part in them, it would make of him a musician of national reputation, while, at the same time, it would greatly enlarge and broaden his capabilities, as well as make him a thousand times more useful member of the musical profession, for he has many valuable qualities. He fails to realize that the musical world is rapidly advancing. While he is one of the best of the old school, yet he is at the tag end of the passing procession of advancement; whereas, if he would be active among musicians, and work on the newer ideas in musical pedagogics, he would be a leader in the front of modern musical progress.

DOUBLE TEMPO.
MADAME A. PUPIN.

MANY people practice everything in the same uniform tempo, and generally a little too fast or too hurriedly. This habit is not conducive to improvement. Others begin very slowly and work gradually up to a high rate of speed. This is a very excellent way, but there are occasions when practicing in double tempo will bring about wonderful results.

Double tempo means playing first very slowly, then twice as fast, then four times as fast, and, if possible, eight times as fast.

Double tempo is a test of ability. When you can play a passage twice as fast with the same *perception* and *facility*, you may attempt it four times as fast; and if you can play it four times as fast, with the same conditions, you may try it eight times as fast. But when any new tempo is tried and it does not go so fluently and correctly as the preceding, it must not be discarded and forgotten, as the preceding, it must not be discarded and forgotten, as the preceding, it must not be discarded and forgotten, which will finally make this one possible.

For example, the practice of a trill with eight notes to a count—the notes unevenly and hesitatingly played—will never make a perfect trill, while, by practicing diligently one, two, and four notes to a count, the day will arrive when the student will discover that he can make an even, rapid trill with eight notes to the count.

Double tempo gives you an aim, shows you how to reach it, and informs you when you have reached it.

THE TEMPERED SCALE.
LOUIS C. ELSON.

It is known to almost every musician that the scale used in our musical system is out of tune with the intervals demanded by nature. The composers of the fifteenth, sixteenth, and seventeenth centuries kept their compositions always in one or two keys, because their

keyed instruments, tuned to the natural intervals, could not modulate far from the key of C or F. Willard, in 1550, advocated a change by tempering the intervals, but it remained for Bach, in his "Well-tempered Clavichord" (book 1, 1722; book 11, 1742), to practically introduce the scale of twelve equal semi-tones—all more or less out of tune, but enabling the pianist and organist to enter all keys at will.

Since that time many attacks have been made upon this compromise system, but it may be noted that these attacks nearly always come from the scientific, and never from the great composer. It would be gain to music if we could have the pure intervals of Nature instead of the tempered ones, but until this reform can be effected one may remember that the "tempered scale" was established by the greatest musician the world has ever possessed, and that Schubert, Schumann, Mozart, Haydn, Beethoven, and all the rest of the great band of famous composers have calmly acquiesced in its use.

METHODS.
PERLER V. JERVIS.

In our recent war with Spain it was amply demonstrated that, while the enemy had even better guns than ours, it was the man behind the gun that made our fighting so terribly effective.

There is a deal of talk about methods nowadays, but do not lose sight of the man behind the method; he it who wins the victory. The best of methods can be very ineffective in the hands of a poor teacher, and a fine teacher accomplishes great results not because of the method he uses, but because of the brains behind the method.

EDITIONS.
E. A. SMITH.

"NAMELESS" is a word that may very appropriately be applied to the many editions now being published of various compositions, standard and otherwise, being foisted upon the market. Some of these editions are valuable only as waste paper. Poorly and incorrectly printed, they weary the eye and exhaust the patience of both teacher and pupil. The standard editions will always differ so long as they are edited by men of different minds, and this is an advantage, for comparing the best editions one may obtain many good suggestions, at least in the fingering and marks of interpretation. In forming a library a good plan is to get the standard works bound in cloth; they are durable, attractive, and comparatively inexpensive—advantages which the paper-cover editions do not possess.

A DISAGREEABLE HABIT.
CARL W. GRIMM.

Who has not met piano players possessed of that most disagreeable and disgusting habit of wanting a great deal of coaxing for a little playing?

There are a number of reasons for this reluctance to play before others. The principal one is that when the moment comes for them to show what they can do, they begin to feel that they have not studied everything so thoroughly as they should have done. They realize that they can not accomplish what is expected of them. Always be prepared to play a number of pieces well.

Others may refuse, because they are nervous. This so-called nervousness too often proves to be not an ailment, but a lack of concentration of the mind when playing before others. Take every chance you can to practice the art of playing to people, and always do

your best. Nobody need be ashamed of having done his best.

Some can not play on any other instrument but their own. Make it a point to play on all kinds of instruments you meet, good or bad. Make the "best and most of things" once a use and never a custom.

Again, when a performer has no music with him, a poor memory is often the excuse for not playing. Never give up trying to learn something by heart. It can be done by persistent effort.

There are some who can not read at sight. The further advanced you are, the greater the necessity of practicing sight-reading. It is undoubtedly the most serviceable accomplishment of any. You should be able to read music as rapidly as you can a newspaper.

The most unpleasant impressions are made by those who refuse to play for no other reason than that they have been spoiled, because people make so much of them. They do not know what dear amount of flattery they should evoke and extract from their would-be listeners. Probably the best and quickest cure for such habitual refusals is to quit asking them.

When you are called upon to play, respond plausibly and with a cheerful face. Try your very best to impress gladness into every heart.

New and Popular Publications

WHAT IS ART? LEO TOLSTOI. Crowell & Co., \$1.00.

The views set forth in this volume are so new and, indeed, revolutionary, that they might be called a Socialistic opinion of art, yet they are presented with so much wit and wisdom combined that the reader is at first forced into acceptance, whether he will or not. But on calm reconsideration several points come to view that weaken the force of the first impression.

There is no more certain source of error than to divide the world sharply into two classes, in accordance with any standard, and, assuming that "Right" is the exclusive property of one class, make "Wrong" as inviolate the heritage of the other.

The whole of his argument is based on the postulate, "that . . . the instinct of the uneducated—the peasant, the laborer—is inquiring in its decision as to what constitutes a work of art." Therefore, all that goes by the name of "art" among the cultivated classes, or the rich (as uses the term synonymous), is false art.

Now, there is nothing more notorious than the fact that the artistic sense is not a respecter of persons, but is as likely to manifest itself in one station of life as in another. The greatest creative artists—those who have given new directions to "art"—have arisen from the "people," and, so far from conforming to the standards of either "people" or "princes," have in the end compelled both to try to rise to their altitude.

Tolstoi fails strongly to recognize the fact that the evolution of society must result in constantly increasing complexity. Every rise in the plane of education brings into view wider horizons of thought, feeling, and emotion, to which the dwellers on the humbler plane must be strangers. He denounces "Hamlet" as falsehood, and praises a savage representation of a hunter and a deer by the Vogel Tartars as true art. But surely "there are more things in heaven and earth than are dreamed of" in Vogel philosophy, and to those who can receive it, "Hamlet" may be pregnant with valuable instruction far beyond the view of the Vogel, and it is surely unfair to say that, because the Vogel can not enjoy it, it is false art, or that the educated has no right to enjoy it because the Vogel can not.

In the first chapter is an account of an opera rehearsal, in the thirteenth chapter of a performance of Siegfried. Both are written with irresistible humor, yet are rather misleading. In the first case, because the ridiculous accidents that are inevitable at a rehearsal should not,

and can not, influence the judgment in estimating the artistic value of the result. Doubtless the Vogel performance required some rehearsing, and possibly the boy who played the fawn was stupid, and was sworn at in case the Vogel by the mother deer, or cuffed until he mastered his "role."

In the other case the ridicule is distributed impartially among properties, music, action, and libretto,—with justice or injustice, we leave to the Waggoners to say.

But in his reference to the "Magic Flute" he seems to get a glimpse of the fact, that though all the accessories may be nonsensical, the music itself may yet have artistic value.

The final chapter is a singular instance of the blindness to the most obvious facts that results from adhesion to a pet theory. The kind of reasoning that may pass in the vague realm of Art reveals its inadequacy when brought into the dry light of Science. In condemning experimental science he condemns the factor that has done more than any other to produce amelioration in the material condition of the world at large. The thousand and one applications of electricity to day grew from the seed planted by Franklin, Galvani, and Volta. Therefore, it is wise to meet at the X-ray investigators. The surprises of science are infinite and their consequences incalculable.

After making all allowances and detractions, there is a power and fascination not to be resisted in this book. The evident sincerity, the pure, lofty aims of the author, are everywhere apparent.

It is impossible to read it without having one's views of life, religion, and art widened and elevated. Tolstoi is an uncompromising foe to every species of insincerity and immorality.

In these days when the art of the "Decadents" flourishes and attempts are made to blot out the distinctions between false and true, right and wrong, such a book like the "voice in the wilderness" to recall mankind to the old paths, or compel them, at least, to pause and look whether the path they are following leads.

H. A. CLARKE.

THE EPIC OF SOUNDS. An Elementary Interpretation of Wagner's "Nibelungen Ring." BY FREDA WINWORTH. J. B. Lippincott Co., \$1.25.

A great many analyses of Wagner's trilogy have been put on the market, yet this little volume has a place of its own. It is not only a statement of the story of the drama, but also an interpretation of the characters and incidents. Wagner was a poet, and it is justifiable to assume that what he wrote, the *dramatis personae* themselves, everything, had a mystical or allegorical significance. It matters not to what extent the reader will coincide with the author in her interpretation, there is much interest to be derived from it. The work is done keenly and is thoroughly and logically arranged. In a concise yet comprehensive manner the main ideas of the "Ring" is indicated, with an analytical statement of the races, particular characters of the drama, their relationships, the qualities they impersonate, and an ethical exegesis of the "Nibelungen Ring," all of which is not nearly so formidable nor abstruse as the casual reader may think, and is exceedingly helpful to a reading of the story of the drama, which is well and fully told, and illustrated by the leading motives. We regret to say that the proof-reading in this latter respect was not so accurate as it should have been.

We can conscientiously recommend this work to those of our readers who wish to study these great dramas, even if they look forward to no immediate opportunity of hearing them. Every musician and music lover should know upon what ideas the epoch-making works of Wagner rested, and what the works are. The influence, the theories, the constructive and musical principles of the Bayreuth master have permeated modern music and musical literature that one who does not know them is off the line of progress.

Those who expect to be able to hear the trilogy, or any single one of the operas, will be greatly assisted to an understanding and appreciation of the work that will greatly enhance the pleasure of the hearing.

MUSICAL ITEMS

LOHENGREN was lately performed for the four hundredth time in Berlin.

A MONUMENT is to be placed over the grave of Sechter, the great contrapuntist.

PROFESSOR EDWARD A. MACDOWELL has arranged for a series of piano recitals.

IN Nassau, piano-playing on Sunday is considered a crime and is punished by a fine.

PADEREWSKI has bought a beautiful home near Lake Geneva, where he is now living.

SOUZA's new opera, "The Charlton," has been well received. The scenes are laid in Russia.

The choir of St. Peter's, Rome, contains sixty boys, between the ages of nine and seventeen years.

WAGNER'S operas belonging to the "Ring" series are to be given without cuts in New York this season.

AIME LACHAUME, who traveled with Tasye and Marianne last season, is to teach in New York this season.

The Royal Conservatory at Dresden had 1084 students last year drawn from all parts of the world.

RICHARD STRAUSS' new symphony is called "Heldenleben" ("The Life of a Hero"), and is in four movements.

A HITHERTO unpublished opera by Hartmann, "Regina," has been discovered, and will be given in Berlin.

MELINA is said to be very fond of rowing, and is often on the Thames when she is at her home in England.

In a recent concert in Florence, Italy, all the artists who took part were Americans completing their studies there.

The Paderewski prize at Leipzig was won this year by a young Pole, who wrote the best symphony submitted.

STEFANO GODBATTI is the operatic composer who has achieved the latest success in Italy. The opera was "I Gatti."

VERDI, like Jean de Reszke, is an ardent admirer of horses. His stable is said to contain some of the finest horses in Italy.

SIR ARTHUR SULLIVAN is able to be at his work again and will have charge of the approaching festival in Leeds, England.

IGNACE PADEREWSKI has completed the opera on which he has been at work for several years. It will be first given in Dresden.

A MONUMENT has been erected over the grave of Jacob Stainz, the famous violin-maker. He was a pupil of Cremona masters.

An English edition of Thayer's "Life of Beethoven" is promised. It will be issued in this country and Mr. H. E. Krebbiel will be the editor.

FRANZ RUMMEL was offered the post of Professor of Piano in the Conservatory of Moscow, but declined, being unwilling to give up his career as a violinist.

JACQUES MARTEAU, the French violinist, offers a prize of \$100 for the best sonata for piano and violin, the competition being open to American composers only.

The composer, Gouy, who died in Leipzig last April, left a legacy of \$2500, with the direction to apply the interest to the relief of some worthy and needy musician of the city.

A NOTEBOOK of Mozart, said to have been found recently and published by the Mozart Society of Berlin, contains compositions written when he was four years old.

WILLY BURMESTER, the "modern Paganini," is to make a concert tour in the United States. He was formerly concertmaster of the Berlin Philharmonic Orchestra.

PIANO leather, a species of buckskin used in piano manufacture, is nearly all made by a family of tanners in Thuringia, who guard the process of tanning with the utmost care.

MASCAGNI's three children, two boys and a girl, all study music. The eldest, a boy of eight, serious and with the air of a veteran, already takes his place in the orchestra as violinist.

THE Pennsylvania State Music Teachers' Association will hold a meeting at Williamsport, December 28th and 29th. Mr. Roscoe Huff, of that city, is the president of the Association.

MASCAGNI has lately taken up the cause of an Italian boy, Orlando Salvatore, an orchestral player, who, at the age of eleven, has composed a symphony. He receives a thorough musical education.

THE writing of incidental music to Shakespeare's plays has opened up a new field to English musicians. Sir Alexander Mackenzie's latest work was the special music to "Richard II" for Sir Henry Irving.

AN English journal announces that the governing body of Oxford University contemplates requiring candidates for musical degrees to take up residence and obtain the degree of Bachelor of Arts first.

A GOOD point that musical taste in the United States is spreading, and that the standard is rising, is afforded by the demands of "star courses" organizations. Traveling concert companies must present programs of solid worth.

ROSENTHAL has about 700 different works in his repertory, any one of which he is ready to play without the slightest preparation. He plays his first engagement in New York, October 20th, and later will tour the country to the Pacific coast.

TORTI, the famous song composer, seeks his recreation in upholstering, in which he is an expert. This is a new idea. Perhaps it would be well for a musician if he had a good trade at his fingers' ends. More than one composer has been called a good "carpenter."

THE latest composer hero is Don Lorenzo Parosi, an Italian priest, whose sacred oratorio, "The Resurrection of Lazarus," has created unanimous enthusiasm in Venice. He is but twenty-two years of age. He has also written a great deal of music for the church service.

MAX ALVARY, whose Siegfried is so well known to the opera going public, is said to be dying at his home in Thuringia of a cancerous affection of the stomach. His long illness and inability to work has almost impoverished him, and it is feared his family may be left in want.

WILLY BURMESTER, the virtuous violinist, who is to play in the United States this season after four years of study with Joschkin, secluded himself for three years, practiced eight to ten hours daily, and then appeared as a virtuoso of phenomenal acquirements. He was a protégé of von Bülow.

SIEKIRKA, the Dutch pianist, was arrested in Iashi, Austria, because he failed to raise his hat when a religious procession passed by in which the host was carried.

THE King of Italy has decreed that the conservatory at Milan shall hereafter be known as the Conservatorio Giuseppe Verdi. By way of contrast to this, let it be remembered that when Verdi was a young man he was refused admission to this very school, on the ground that he showed no special aptitude for music.

A RECENT invention to facilitate the production of higher notes on a cornet is described by the Philadelphia "Record." The ordinary mouthpiece is enclosed in a sleeve controlled by springs. This is pressed in the lips when a high note is to be produced, so as to form a smaller opening in the rubber mouth ring.

At the musical exhibition given under the patronage of the German Emperor is an old-fashioned glass harmonica which, according to the catalogue, is "from his Majesty's collection," and belonged originally to Benjamin Franklin. A note says that the American statesman invented the instrument, that Gluck played one, and Mozart wrote several pieces for it.

THREE QUESTIONS ANSWERED.

BY EMIL LIEBLING.

To answer your first question, as to Bach study, definitely is manifestly as impractical as to mark out the same course of work for all pupils. The ability of different students is so varying, and their opportunities for practice are often dependent on so many other circumstances, that any advice must necessarily be general in its character and elastic in its meaning. Let us, then, suppose that the student has mastered the rudiments, position of hand, major and minor scales, the common chords, those of the dominant and diminished seventhths, their inversions, and also the arpeggio forms of the same; furthermore, that the instruction has been given by some lively teacher, who could practice as he preaches, and demonstrates by his actual performance that which he expects the pupil to do and reproduce, and that a systematic course of studies, properly graded, has been thoroughly mastered, including such works as Berlini's Opera 29 and 32; Hasert, Opus 50; Biehl, Opus 66; and Czerny, Opera 299 and 740. Assuming then, that a liberal course of sonatina and sonata work has been given, and that the earnestness and receptive faculty of the student can be supplemented by the corresponding knowledge on the part of the teacher (and it is surely possible that, in case the latter has given the subject of Bach long, extended, thorough, and special consideration), the study of this most difficult of all masters can be made valuable and enjoyable. For my own curriculum I make it obligatory for many reasons. Not only does it develop the independence of the fingers and hands, but it stimulates earnest thought, enlarges the analytical faculty, and furnishes the basis for all other musical forms.

In a general way, therefore, the study of even the elementary Bach already involves considerable advancement and presupposes quite an amount of skill. A pupil who is able to master the more exacting Mozart and easier Beethoven sonatas may begin the Inventions, which form the best introduction to Bach's works. I prefer the Peters edition to all others; it is concise and does not burden the student with the unnecessary and tiresome foot-notes with which ambitious, albeit impractical, editors like Busoni number the text. The Germer and Riemann editions are entirely unfit for use, for they do not even present the text as Bach thought it, and the Steinraeber edition is likewise too prolix. From the thirty Inventions I would advise selecting the most useful and practical only, grading them according to the ability of the pupil; the same careful selection would be made from the French and English suites, after which the Clavichord should follow. There are six little Bach pieces, edited by MacDowell, which come in quite handily, though it is just a bit hard to determine where one ends and the other begins. I would not use many of the modernized Bach transcriptions or arrangements, as few of them preserve the character of the original work, and would alternate the study of this master by all means with that of the works of his great contemporaries, Scarlatti and Handel.

When playing triplets against even eight notes, play the second even note just half way between the second and third triplet, thus:

A prominent music journal recently propounded the vital query in its editorial columns, "When will this country be ripe for a fruitful art life; when need we no longer look to Europe for artistic inspiration and guidance?"

When American teachers shall display more heart and less commercial hump; when all our fellow-citizens have been taught that a harmonica or a mandolin is not on a par with the violin or piano; when the masses will applaud music other than "Get Yo' Money's Worth" and "Enjoy Yo'self"; when people's singing classes, *conversations*, church concerts, glee clubs, college bands, and mandolin orchestras, and the ubiquitous male quartet will have all been relegated to their proper status; when music ceases to be a "fad"; when artists like Josef, MacDowell, Mand Powell, and Knecht inspire as much genuine enthusiasm as Black Patti, Weber and Fields, Jules Levy, and Law Dockstader; when intelligence, modesty, and culture shall have become common to all classes; when we shall be in a position to found our own great national schools of music; when our composers

a fraud. It is hardly fair to tell you that unconscious evolution is the best way to memorize, and that artists who have enormous repertoires play in a semi-unconscious way, and that much practice will produce finger-tangle results. If the modes so far employed are somewhat individual way of getting at these mental problems and phenomena, and perhaps your own introspection may furnish tangible results. If the modes so far employed have yielded nothing satisfactory, try something different, perchance photograph the looks of the piece on your mind, and, as it were, read it off mentally. When memorizing is a matter of great difficulty, and entails much extra trouble and time, I do not advise it, for the slightest nervousness induces the arduous labors of weeks and months. Besides, I have no objection to any one's using the text. Readers do it, also singers, preachers, and lecturers; why not pianists?

CRITICAL COMMENT.

BY LEONARD LIEBLING.

In coming events really cast their shadows before them, even a cursory study of the musical horoscope for 1898-'99 must reveal little else than the uncertain shades of a plethora of European pianists. The regular managerial announcements and bulletins promise Slioti, D'Albert, Carreiro, Rosenthal, Georg Liebling, Siecking, Zeldernurst, and Madeline Schiller. What an imposing array of mighty names! What a vista of supremely musical performances! What a boundless perspective of empty benches!

One of the first principles of political economy has it that the supply should not exceed the demand. It were advisable that the perspicacious purveyors to our musical needs study well that law. Allowing for the proverbial optimism and the heated phantasy of managers, even though we strike several names from the list of our prospective visitors, yet our hospitality would be mostly overtaxed. It should not be forgotten that also our native players have prepared for the coming season. Of American pianists who always have concerto at their fingers' ends, there are Josephy, Godowsky, Sherwood, Ebermann, Fanny Bloomfield-Zeisler, Lockwood, Jessie Shaw, Gallico, Jones, Florence Terrel, Julie Rivé-King, Spannuth, and Josephine Hartman. It looks as though the spoils of the new season were to be divided into very many small parcels.

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Edouard Zeldernurst's chief claim to distinction lies in the fact that "he plays Bach marvelously." Mr. Zeldernurst's manager displays acute wisdom in importing the Dutch pianist, for nowhere else is there such a demand for marvelous Bach-players as in the United States.

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These cases are illustrative, and are intended to show that lack of confidence generally results from lack of suitable preparation. Remember that the greatest pianist you ever heard has seen the time when he could not play as well as you can. Remember, also, that a recital by such an artist as Padewerki, or Josef, or Sherwood, or Hofmann represent an enormous amount of patient and severe practice. Specific suggestions as to materials and methods of practice would be superfluous. Get a good teacher. Follow his directions faithfully and conscientiously. Cultivate the faculty of attention, which is a prime necessity of success in any undertaking. Don't be afraid of work. Use your brains. Memorize your pieces. Criticize your own playing. Since certain passages bother you, practice them more than the easier parts. Study harmony. It will help your memory and make you more self-reliant.

Finally, to return to the subject of confidence, be less ambitious to see your name on a program in connection with a work of known difficulty than to give a beautiful and attractive rendering of something simpler that you have fully mastered.—"Presto."

I can sympathize with the trouble you have in memorizing lengthy pieces, and your case bears out my conviction that memory as well as sight reading is a specific quality of the mind which we either have or have to do without, and all claims which are made for certain methods that promise to make it possible for every one to memorize are spurious and fraudulent. You may understand the form of a piece, analyze it, have its plot at your fingers' ends, and play it over and over, and yet it does not remain with you, all methods to the contrary. "Method" is, anyway, a very elastic term, which may mean much or little, and usually hides

shall conceive new musical ideas and shall voice them through the medium of characteristic forms and harmonies,—then, and then only, "will this country be ripe for a fruitful art-life"; then, and then only, "need we no longer look to Europe for artistic inspiration and guidance."

A MUSICAL LIBRARY.

BY A. WILLHARTZ.

The active, wide-awake musician recognizes the importance of a professional library just as much as does the lawyer, the physician, the minister. The teacher who aspires to be well-equipped for his work is aware that it is not sufficient that he has fine technical skill. He must have a full and ready knowledge of the art of music, the principles of teaching, the history of the art, biographies of the great men of music, and various other points which make up the special province of music.

Unfortunately, it is but seldom that the teacher of music is able to spend much money in supplying himself with books, and there is no more reason why the musical public should be obliged to buy, each as an individual, his own books than that the great numbers of the general reading public should be able to secure what they want at public libraries.

It is a fact easily established that the average public library is not able to supply the demand for musical literature. And yet the remedy is simple. If a number of the professional and amateur musicians of a community send a request to the local library authorities, asking that a certain list of books he included in the year's purchase, they are almost sure to find their request honored. The special necessity is to give the purchasing board some help in the selection of works, so that only the best and most useful books in certain lines are chosen.

The list given below includes a large number of well-known works which may aid those interested in the formation of musical libraries.

Musical clubs can do much in their respective communities in spreading an interest in musical literature. Reading clubs can be formed, a plan by which, for a moderate sum from each member, a considerable number of books can be purchased each year. This plan is especially to be recommended in communities in which no public library exists.

BIOGRAPHY.

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THE ETUDE

A MUSICAL LIBRARY.

BY A. WILLHARTZ.

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		—In starting out upon a career of teaching, a person should take into consideration two important qualifications of his pupils—adaptability and energy; and he should make it one of his principal duties to study carefully the peculiarities of those under his charge. Because a young person is precocious, it does not follow that he will make a better musician than he who is "dull" or "backward." The musical faculty, like all others, lies dormant in some people, and does not manifest itself until the lapse of several years. Under proper guidance, however, it will grow rapidly and blossom out in complete fullness. It is certainly more to the credit of a teacher if he brings out the talents of a "dull" pupil than it is to increase the powers of a prodigy. The true art of teaching lies in the power of kindling into flame, as it were, the tiny spark of intelligence that manifest themselves here and there. The gift of imparting knowledge of any kind is a rare one, and should be cultivated in every conceivable way,—"Mercurio."

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THE ETUDE

Studio Experiences.

WASTED OPPORTUNITIES.
RIBELLE C. KIMBALL.

MANY parents think that because their child hates to practice and has to be nagged continually he may as well stop taking lessons. In nine cases out of ten, the child, when known to us, will blame his parents for not making him continue his lessons.

Sometimes the pupil is fond of music, and would practice much better if his mother would only take more interest in his work. The mother of one of my pupils told him—so I afterward heard—that taking lessons was his own idea, and he could attend to his own practicing. She said she wasn't going to bother with him. When the mother feels that way, it is exceedingly hard for the teacher, as, of course, the child thinks he can leave his practice for anything he chooses, and bad lessons result.

It is my opinion that it is a part of the teacher's duty to inspire mainly into a pupil's method of practice, and to try to obtain a clear notion of the pupil's mental attitude in regard to it. The practice is equally important with the lesson.

* * * * *
LESSONS AT PUPILS' HOMES.
W. E. MACGLYNN.

THE young lady is to take her lesson at four o'clock at her own home. You arrive a little before the appointed hour, and she has perhaps just reached home, having been detained at school to finish an algebra lesson. She approaches the piano with one eye fixed upon the clock, and begins her technical exercises. Her younger sister now comes bounding in from school, and calls to her hurry up her practice (forgetting she is taking a lesson) and come for a bicycle ride with Ethel. At once her mind is off her lesson, and she wishes that the hands of the clock would move a little faster.

You get her mind back to the work again, and continue. The door-bell rings, and Mrs. B. has called to see her mother. You occupy the parlor, so the maid ushered the visitor into the library. Mrs. C. comes downstairs and at once enters into an animated conversation with Mrs. B. (not in a low tone of voice, by any means) about styles of gowns, bonnets, or maybe some fashionable dinner party that has or is about to take place. Result—another break in the lesson, and you are obliged to speak to the pupil, sometimes sharply, in order to get the mind back on the work. Thus the lesson goes on, and you work harder and the pupil derives less benefit from the lesson than if given in a quiet studio, away from noise and all manner of things that tend to interrupt a lesson.

Then there is a business fight from which to view it. You lose time in going from house to house; sometimes by missing a car, by a pupil being out when you arrive and coming in late for the lesson, and you feel you must do so much more with the pupil in order to expect some advancement by the next lesson.

* * * * *
"LESSONS IN CLASSICAL MUSIC."
AIMÉE M. WOOD.

"If you please, I'd like to take lessons in classical music."

I looked up hastily as the young girl made the request. Several experiences during my few months of teaching in the small village had rendered me skeptical as to the extent of the general information regarding the nature of "classical" music.

This aspiring one I recognized at once as the daughter of a well-to-do merchant in the place.

Upon inquiry, I found that she had received some instruction from a teacher who formerly resided in the village, and that during this course of study (?) she had practiced on an organ, an ancient family relic, which had recently been exchanged for a piano—a very good instrument, as I afterward found.

"I have a friend in B," she said, mentioning a city not far distant, "who has been on a visit to us, and

she plays 'classical' music. She says I don't play it. I want to learn those pieces she plays, and so I sent for some of them."

She produced a roll, and displayed the "Rondo Capriccioso," also the "Capriccio," in B minor, of Mendelssohn; several Beethoven sonatas, and a Chopin "Polonoise Militaire."

"What did you study with your last teacher?" I gasped at length.

"Oh, I took pieces out of 'Wright's Method,'" she answered serenely. "But I'd rather take these now."

I endeavored to make it clear that "these" might possibly be beyond the pale of her present acquirement, but promised that she should "take lessons in classical music" from the start, if she began a course of study.

She seemed pleased that her instruction could be commenced at once, but cast rueful glances toward the pieces she had brought, and upon which she had evidently set her heart.

So I said to her, that the matter turned out very pleasantly, as I found her a most docile and attentive student, and a hard worker.

For how much of this I was indebted to the inspiration of the city friend's visit I can not say, but the country merchant's daughter was, in course of time, playing her études, Bach "Inventions," and graded sonatas with an appreciation and constantly increasing ability that gave every hope for her future success along "classical" lines.

* * * * *
"OPINIONS."
FANNY GEANT.

"In my opinion, Beethoven is not interesting. I do not care for that style of music. It's a mere matter of opinion about different kinds of music anyhow."

This sauté speech was made by a young person who rated herself as a leader of the people. She was seventeen years old. In addition to instrumental and vocal music, she was studying drawing, painting, science, literature, German, and history as part of a high school course. A pale, weak, small creature, and full of ambition to shine as a player on the piano, yet she confessed to having no knowledge of the "notes," and was firm in her resolve to make an exceptionally weak, bloodless voice carry her to the front ranks of sopranos, both in the quartet choir of her church and on the concert stage. She could easily bring this about, since she was in the social swing to an extent that would open all places before her. How was it possible to make this girl—and many more like her—understand that in art we demand eternal truth? That there never was, there never can be more opinions in art?

* * * * *
"EAR TRAINING."
T. L. RICKARY.

This pupil played only the simplest, note-against-note pieces, but one day she accomplished something which is beyond my powers. On beginning to play she inadvertently got her left hand out key too far down, and played sixteen measures with the right hand playing in the key of G, while the left hand accompanied in the key of F. Her song probably was—

"All tunes sound alike to me."

* * * * *

GRATIS WORK.
H. L. TEETZEL.

This pupil played only the simplest, note-against-note pieces, but one day she accomplished something which is beyond my powers. On beginning to play she inadvertently got her left hand out key too far down, and played sixteen measures with the right hand playing in the key of G, while the left hand accompanied in the key of F. Her song probably was—

TEACHERS meet many peculiar pupils. One I know used regularly to ask that the windows and doors might be closed before she started to play, lest any passer-by might hear her playing. When remonstrated with she announced she wished "to burst upon the world like a revelation as a fine player." Alas! When she did, the revelation had no confidence in herself, because she had never learned to play before others.

Certain tricks scholars have are very objectionable, but laughable whilst. A girl of the awkward age of fourteen, "standing with reluctant feet," used to shrug her shoulders whenever she made a mistake. Upon being corrected she would try to do better, and whenever the inevitable shrag came, would say, "pard me!" The lesson was much like this as she counted one, two (shrug and "pard me"), three, four, etc., (one shrug and "pard me"), two, three, four, ad infinitum. Shrugs were bad enough, but the "pard me!" added one more like calling for mercy, and life was a burden until, at last, both ceased.

she gave him, probably considering that he would feel highly gratified at the honor of having his name and music appear in her publication.

Mr. — is an old bird, however, and, instead of making an enemy of Mrs. Brown by refusing, he consented. She went away highly gratified. Mr. — that night devoted ten minutes to the "song" and sent it to the lady, telling her she could publish it under his name, which she did.

The moral of all this is: It is very bad form to ask professional people to exercise their talents and use their time for your schemes for nothing. They don't feel happy to have you ask them; they think bad things about you. Do not ask favors of people on whom you have no claims.

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MUSICAL TERMS AS THEY ARE SPOKEN.
S. C. VERRY.

THE other day a maiden of seven, being asked what she had prepared, announced, "You gave me yesterday those scales—the *generals*." Having forgotten the word major, she dimly remembered it as military import.

Another member of the same family astonished it by declaring her lesson to have been on the *rhythmic scale*.

A sturdy youngster whose clumsy endeavors to manipulate the dainty ivories—herculean task to him, coming from that other practice of hall—contemplates (he told his teacher last week) patenting a keyboard whereby ivories shall have round depressions which "a fellow can stick to."

* * * * *

PUPILS WHO COMPOSE.
FRED A. FRANKLIN.

AN old German violin teacher with whom I once studied had many peculiarities. Every violinist knows that the most important, as well as most difficult, work of the teacher is in forming for the pupil a habit of playing in a correct position, not only of the hand and arm, but of the entire body, and without which a free and easy bowing and a good tone are well-nigh impossible.

It is said of the teacher mentioned that he had a long stick, six or eight feet long, with which he "poked" the younger members of his class into position. I can not vouch for this, as he never used "the poker" on me, but at times when a pupil made a very bad mistake I have heard a conversation something like this:

Teacher: "Herr —, vos dot moose written der ray you haif hayed it?"

Pupil: "No, sir."

Teacher: "Vell den, vot for you blay idot day? You dinks you vos a beter gomboher as der man vot wrote doot moose?"

How many, many pupils compose in this fashion, altering the ideas of the composer by careless reading, and stamping them indelibly on the memory by careless practice!

* * * * *

PECULIARITIES OF PUPILS.
KATHERINE LOUISE SMITH.

TEACHERS meet many peculiar pupils. One I know used regularly to ask that the windows and doors might be closed before she started to play, lest any passer-by might hear her playing. When remonstrated with she announced she wished "to burst upon the world like a revelation as a fine player." Alas! When she did, the revelation had no confidence in herself, because she had never learned to play before others.

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HOW TO KEEP THE BEGINNER INTERESTED.
BY ELLA J. TALCOTT.

Of the most important and oftentimes the most perplexing questions that confront a teacher is that of "How to keep the beginner interested" in his work. Pupils differ greatly both in taste and temperament; some are much interested in one phase of musical study, while others are just the opposite. Therefore, the teacher is obliged to become thoroughly familiar with the character and tastes of her pupils; she must be original in her work, and must take more than ordinary pains to make each succeeding lesson increasingly pleasant. It has been well said, "First interest, then interest."

The teacher should be earnest and sympathetic, and in the beginning should try to get the love and confidence of the pupil. In doing this there is a great deal to be gained, as there is nothing more pleasing to a teacher than to be met affectionately by her younger pupils, who all exclaim, as with one breath, how they love her and how hard they have worked to have a good teacher. If only their sonic can be aroused by applying the beauties of nature to their work, they will more readily see, feel, and reverence the beauties that lie in well-known music. As Mr. Albert Parsons has so explicitly said, "The spirit in which pianoforte playing should be cultivated and applied throughout life should be one of sincerity and reverence. To the tiny child who longs to learn to play, as to the ripened genius who innovations and continents by his powers of artistic expression, the instrument reveals in the inexplicable magic of sound a primal mystery of creation."

To the child, therefore, as to the genius, the instrument should be an altar at which to minister to the spiritual needs of one's self and one's fellow-men, and the place where the instrument stands should always be regarded as holy ground. So long as the student really apprehends the ultimate and essential unity of the true, the beautiful, and the good, so long will art continue to be rooted in the soil of sincerity and reverence."

The teacher must be full of enthusiasm. She can not appeal to the pupil without this. She must keep up with the times; she must make good use of her musical magazines, and she must talk intelligently with her pupils. Every teacher should own a musical library, so as not to be entirely dependent upon the circulating libraries for standard works.

Why not interest pupils in making a library for themselves? In years to come they would have something to look upon with pleasure. In trying to train pupils to become admirers of the masters, old and modern, suggest to them the benefit of making a musical scrap-book, give them a few ideas as to using "scissors and paste," and in a short time, there will be an extremely interested and enthusiastic class, which will be the happy possessors of instructive and valuable books.

Speaking of the scrap-book, brings to mind one that I saw a young woman making, and possibly it may be interesting to know how she arranged the master that she had saved from the time she began her study of instrumental music. She had in her collection biographies, anecdotes, and portraits of artists, besides other musical articles, which she had taken from magazines, musical journals, and newspapers until now she has a very valuable collection.

Turning to the second page, I found there were twelve small lithographs portraying the masters—Bach, Schubert, Beethoven, Liszt, Wagner, and Rubinstein. The third page contained the "Celebrated Names in Music and How to Pronounce Their Names," arranged in alphabetical order by H. A. Clarke, Mus. Doc. On the next page was a "Concise Chronological History of the Chief Musicians and Musical Events from A. D. 1380-1885," by C. E. Lowe, and a "Short Glossary of Musical Terms." The next that met the eye was the "History of Music in a Nutshell," "The Power of Music," "The Sacredness of Music," "The Musician's Creed," "The Longevity of Composers," "The Piano—What is it?"

THE ETUDE

by Frederic Dean, and the "Historical Cycle of the Sonsata."

Plenty of spare space for additional notes had been allowed all through the book, the biographies of the famous musicians being arranged in alphabetical order, with a picture of the artist placed beside the article; violists, vocalists, pianists, and directors, all had their special place.

In giving a new piece to the pupil it is well to add a little sketch of the composer's life, and, if one choose, mark the date of the composer's birth upon the piece. If one of Robert Schumann's selections for children, such as the "Little Humding Song," is given, describe the scene in the forest, and have the pupil listen attentively for the bugle-call. In the "Fröhlicher Landsmann" tell the pupil of the father joyously returning from a hard day's work to his wife and little ones, eagerly watching for his return. Do the same with any one of Haydn's sonatas. I remember a teacher calling my attention to a little part in one of this master's sonatas, where she said, "You can hear Father Haydn and the children all laughing if you will listen for them."

To be successful in this work the teacher must first have clear ideas, and must then be able to impress upon the mind of the pupil.

Do not be afraid of a word of encouragement now and then. It is hard for a faithful pupil to plod on without some sort of stimulant.

THE OUTPOSTS IN MUSIC.

BY FLORENCE M. KING.

WHILE the spirit of adventure is urging men to great and doughty deeds; while they are taking their lives in their hands and are braving the frozen seas and bleak northern lands on behalf of science or in search of Klondike gold, will not some great musical artist, great beyond the crutch of well-paid advertisements and beyond the need of the mighty dollar, with his heart overflowing with a musical missionary spirit, penetrate the vastnesses of our interior villages and towns and raise the standard of musical taste for that great majority who, some day, are to swell the mighty anthem of the "choir invisible of the immortal dead"?

True, there have been pioneers in musical missions,—genuine artists who, having fallen on evil days, have made a dash for the woods, where the musical world was yet young.

They have either succumbed to the stagnation, and their bones and tones lie bleaching on the sand, or, morot-like, they have flashed across the unfriendly horizon, leaving a train of memory and regret.

The musical missionary has blown into some village on his "uppers" (armed with a music-roll in one hand and his fiddle in the other). As he walks up the street, he hears, with groanings which can not be uttered, the strains of the long-suffering "Maiden's Prayer," or the noisy "Leinen-Siesta," ponded upon all sorts and conditions of piano, jangling madly like cow-bells, which never were in tune; or, should chance consign him to a more hopefully up-to-date town, he catches the cut-and-dried measure of the immortal "March King," dear to the memory of hand-made.

But the musical missionary must ever be "a man before he is an artist." In other words, he must be transformed instantaneously into a veritable little household god. He becomes the adored of young ladies renowned for "tired eyes" and "wonderful hair"—the right-hand man of the women of the church. He is presented with pins, needles, embroidered slippers, sterling silver knick-knacks, and pumpkin pie, and, incidentally, becomes an authority in music, much better known than Handel or Mozart. He is the "feature" of social functions, and graces the tea-table in silent rage as giddy young misses chatter through his Chopin nocturnes and Tchaikovsky sonatas. He has hosts of friends, certainly, but that does not pay his bills.

When desperation has attacked his vitality, he either uses heroic measures and escapes for his life, or succumbs to his environment and drowns his sorrows, sometimes in the waters of Lethe, but more frequently in the cup of Bacchus.

If the missionary is a woman, especially a young and pretty woman, she is sure to be voted an adventuress by her sisters. She becomes the bright and particular star of all the small fry who are under her tutelage, and is singing Strephon at her feet by the score.—Strephon who will even condescend, when she plays the rôle of St. Cecilia, to blow the wheezing bellows and murmur with delight at offertories, meditations, and elevations, brought out by the aid of an execrable cornopean and a much-almost obscen. A long and tiresome Bach fugue becomes a haven of rest for an ardent lover, and Batiste "Commissions" is nothing short of divine communicated by her magic touch. Moreover, a woman's power of endurance is proverbial. She plunkily sticks it out until she is literally starved out.

So much for musical missionaries. Yet, who can say that they have lived in vain? They have been with us and have left their mark. The direct result of their influence is disheartening. It is true. The divinely beautiful "Moonlight Sonata," executed (I use the word advisedly) by "Kühler exercise" fingers; Mendelssohn's "Rondo Capriccioso," and Raff's "Spinning Song," mangled beyond the power of recognition from their nearest and dearest friends, are the legacy of their teachings. Musical societies, with unpronounceable names and high-down classical programs, interpreted with infantile comprehension and an alarming absence of "technic," represent another phase.

Yet, why should we cavil? It is a step in the right direction, at any rate, and brings the promise of the aforesaid celestial anthem beyond the boundary lines of the "Gospel Hymn" school.

But we want something more genuine than this. We want the liberal education in the tone-world that, like all others, must be built from the ground up. We need literature and object lessons. We lack direction. We need the guiding hand of a powerful, enthusiastic, genuine musical philanthropist, who will unlock for us the door of a brand-new world of sensations by the polished key of our quickened understanding.

A PHASE OF MUSIC STUDY IN PARIS.

ATTALIE CLARK, of the Boston Opera-in-English Company, speaking from experience, vehemently warns American girls against phases of music study in Paris. "The Boston Globe" quotes her:

"When an American girl unwisely chooses to exhibit her voice before the glaring lights of foreign public opinion, it is not criticized on its own merits, but upon the personal attractiveness and other charms of its owner. The musical missionary has blown into some village on his "uppers" (armed with a music-roll in one hand and his fiddle in the other). As he walks up the street, he hears, with groanings which can not be uttered, the strains of the long-suffering "Maiden's Prayer," or the noisy "Leinen-Siesta," ponded upon all sorts and conditions of piano, jangling madly like cow-bells, which never were in tune; or, should chance consign him to a more hopefully up-to-date town, he catches the cut-and-dried measure of the immortal "March King," dear to the memory of hand-made.

"If an American girl would but devote to home teachers and to home study a tithe of the energy and ambition with which they pursue their musical life abroad, the result would be not only far more to their own personal good and happiness, but it would build up in this country a class of students and singers better voiced and of purer lives than what are found abroad."

—American teachers who have studied abroad may not be as scientifically perfect in technical intricacies, but they have clearer ideas and the gift of imparting to others an intuitive perception of what is required by the pupil, and adaptability to fill all emergencies. The American mind is creative, inventive in more things than wooden nutmegs and telephones.—Oscar Henzel.

LETTERS TO TEACHERS
W. S. B. MATTHEWS.

"I would be grateful if you would suggest some means of home improvement in piano or organ music."

"Some time ago I studied music in Ann Arbor for two years, for my own pleasure. For the last two years I have been teaching from necessity. It is not possible for me to take further instruction away from home, but I feel the need of it for the sake of my class."

The question you ask is a very important one, but difficult to answer in consequence of the imperfect information you give. If you had told me that you play such and such pieces, mentioning six or eight of different styles, I should have been able to form an opinion of the degree of facility with which you play the piano or organ; for want of this I can only make the following suggestions:

You need to cultivate technique, and to play a considerable number of studies by good writers, and some well-selected pieces.

I would suggest that you begin with the studies in the "Standard Grades"; start in to play at whatever book you are able to play easily. This will probably be about the fourth grade; if that is too difficult, start in with the third; if too easy, start in with the fifth.

Every one of these studies should be practiced until it can be played fluently; then the good pieces and the more difficult studies should be learned by heart. For example, the first three studies in the fifth grade will not make you a great deal of difficulty, as they are short and easy. The "Minnel," however, No. 4, must be memorized and practiced until it goes smoothly at correct time and with proper expression. This will very likely be a matter of two or three weeks. Make a daily practice of the next study, No. 5, from Czerny's "Velocity," for two or three weeks, meanwhile working part of the day upon something else.

In the case of Haude's "Almaneide," it is a question of making the left hand equal with the right. You have to practice each hand by itself quite a good deal.

Mean while, Nos. 7, 9, and 10 are mechanical studies, which can be worked at a little every day for several weeks together.

At the same time that you have been at work on this book you might also have learned several pieces of parlor music, besides the four I have already indicated in the book of studies; for example, Gottschall's "March of the Night," "Last Hope," and "Dying Poet," and Wollenhaupt's "Whispering Wind," and, if you like, one or two new compositions by recent writers, such as "Minnel," by Mrs. H. H. A. Beach, MacDowell's "Witches' Dance," etc.

In addition to this, you ought to learn something about the more serious kind of music, and for your purpose a selection from Beethoven, Chopin, and Schubert, edited by myself, will furnish you a number of slow movements by Beethoven and some pleasing pieces by the other writers; or, in place of this, it would be quite as well for you to work away at the pieces in my second book of Phrasing, in which there are a number of "Songs Without Words," by Mendelssohn, and several selections by Chopin, Rabinstein, etc. You ought to learn each one by heart, and play it just as well as you can imagine that it ought to go.

In this way, to cover the ground of the fifth grade, with the other work that I have indicated, will probably take up six months' time; but this is not all that you ought to do in the six months. You ought to work diligently at the "Mason's Technic," and if you have had no instruction in them, I would advise you to begin with the two-finger exercises for about fifteen or twenty minutes a day, following the order just as they stand in the book. Also begin work on the arpeggios, volume III, and learn what are called there the "direct forms" and "reverse forms." Nos. 1 to 15, carried out in the first seven chords.

Two questions necessarily arise in this connection. The first is as to how you are to know when you are playing these things correctly. This will be very diffi-

cult for you. You can ascertain the tempo from a metronome, since all, or nearly all, the pieces are marked for the proper time at which they ought to be performed; they can be practiced slowly in order to get all the details carefully, and occasionally at the proper tempo in order to get the effect of the pieces.

In regard to your technical improvement, I will say that you might commit a number of very serious faults, carrying out a course of study like this, but if you are careful you do not need to do it; so if you learn to play finger passages legato, to play in melody style,—that is, to play with legato everywhere, and to make breaks only when the ideas break,—you will gain steadily in ability of technique.

The same course might be marked out in connection with the sixth grade, in which I should lay most stress on Nos. 7, 10, and 12; the others are exercises, more or less thinly disguised. Your improvement will depend entirely upon the selection of material as upon your working regularly a little every day, and following along a definitely selected track, instead of browsing carelessly, a little here and there, and a bim from this tree and blossom from another, and so on. Make work as you go, and then everything you do will help you to do something else.

"I have a pupil whose fifth fingers are double jointed. What will give her the Mason two-finger exercises, she has a hard time using her fourth and fifth fingers. Do they need any different treatment from the ordinary fingers?"

The course I have marked out will give you a good deal of trouble; but when you have spent one session in a class of this sort, you will find that you have no further trouble with pupils of this kind.

The movement of the second "Hungarian Rhapsody" of Liszt will be effective at the following tempo: After the introduction (two lines), play the slow movement at 80 to 90 for quarter notes; the movement at the end of the work twice as fast, or as fast as you like. The trill on the sixth page, written for two hands, would not do to be played by one; by the use of the two hands the arm element comes in, and thereby a very different effect is produced; when you use the fingers, it is much a smaller affair.

Nearly all grace notes and nearly all embellishments are played on the beat; that is to say, the small note in the right hand begins with the bass note in the left hand; and this is also the case with the mordent in the beginning of the Chopin "Impromptu in A-flat." There the mordent begins with the bass note, and occurs as often as possible; it consists of three tones—the first note is accented and the last is held, so that the mordent has the effect of an accent.

The questions that you have asked in your letter are very important ones indeed, and no doubt will interest a very large number of teachers who read The Etude. In every community where singing is taught in the public schools, and especially with children who have had a certain amount of kindergarten training, they would not find this ear-blindness that the music teacher has; but as soon as you do find it in any degree, there is only one way to proceed, which is to train the ear. A few cases remain permanently unusual, but the great majority—at least ninety-nine per cent—have musical perception when you go to work right to wake them up. But you never can do this by fastening their attention upon the keyboard; the tone is something to be heard, and to be thought of as if heard, and unless you have this background for your music, you can never make players of them.

With reference to your first question, I am not quite sure that I know what you mean, but I am sure that if she practices a little more with her fourth and fifth fingers she will gradually get control of them.

With reference to your second pupil, and also the third, you need to start a course of training in the heart where you can do with these pupils, if it is practicable where you live, would be to put them into a singing class. If this is not practicable, you had better form a class on Saturday mornings consisting of these two little girls and perhaps some others whom you might get for class for ear training. What you want to do with them is to teach them the rudiments of melody, harmony, and musical rhythm. The first thing is to cause them to observe, and to do this I would like to know whether either of them can sing a tune or not. If neither of them is capable of singing tunes, you will have to begin at the foundation by singing a tone in convenient pitch, and ask them to sing the tone after you with the favor both, but I believe the greater artist will be the objective rather than subjective. The subjective artist will make a more striking and immediate effect upon the public, but the objective artist will leave a more satisfactory impression on the mind.

Artists are divided into two classes, the objective and the subjective. The objective artists are those who endeavor to sink their own individuality in the thoughts and intentions of the composer. The subjective artist are those who prefer to make a composition their own, think it ought to be, and add something of their own. They wish to be original. There is much to be said in favor of both, but I believe the greater artist will be the objective rather than subjective. The subjective artist will have a convenient and well-sounding studio, handsomely furnished; there he has to take all the risks of peculiarities of fingering—sometimes the fourth twisted over the fifth, and often the fourth and fifth fingers take one small interval, while the second and third take

"do, re, mi, fa, sol," etc. Teach them to sing the scale, teach them to skip in the scale, according to a pattern given to them on the blackboard by you.

Soon as the foundation of melody is established in this way, you can give them little phrases to sing, or if it is impossible for you to sing, play on the piano a little melody of four or five tones of any design you like. Play or sing the piece twice to the pupils; then let the pupils sing it to you, or as much or little of it as they can remember. If they remember the entire four or five tones it is well; if not, repeat the phrase, and they catch the missing tones. From exercises of this kind, go on to require them to write the phrase themselves. First play the phrase once or twice, then let the pupils sing it after you, and then write on the blackboard what they have sung. If their ear for melody is very crude, you will have to teach tonic sol-fa notation or musical notation.

When melody begins to be observed, then it would be proper to take up measure and relative duration, and to make the pupils conscious of pulse; teach them the elements of musical notation and the use of the bar, and the use of the different kinds of notes representing pulses, and so on.

Landon's "Writing book" covers much of the ground, and "Ear Training," by A. E. Hescox, is a text-book on the subject that will give you just what you want. They can be obtained from the publisher of The Etude.

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"I have a pupil who has no ear for music. She will probably never be able to play easily. What will you do with her?"

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Letters to Pupils

J.S. Van Cleve

for a lesson, were he for any reason absent. Why, then, should you saddle all your contingencies upon him, especially when many of them are merely whimsical in their character and origin? Continued sickness, of which he has been promptly notified, a necessary absence from school, or some extraordinary and unavoidable engrossment should excuse you, and even then the lessons should be made up at some time convenient to the teacher.

The ethics of this matter are plain. After you have agreed with a teacher upon a course of study, you should carry out your half of the business arrangement with scrupulous exactness, so far as may be at all possible, and you should carry honestly your half of all contingencies of loss. Every reputable teacher is willing, even anxious, to make up lessons to any good pupil—indeed, few teachers are there who do not give away many free lessons as a bonus or layaway; whereas nearly all pupils, or at least all parents of pupils, display in their dealings with music-teachers a petty spirit of gonging, crowding, and overreaching. This will tendency of music-teaching is, alas! aggravated by the indifference of emulation and sometimes the unkindness and unprofessional behavior of the teachers themselves. I once heard A. R. Parsons, of New York, say that he told his pupils, on this head, that if he missed giving them a lesson, it was as if he hit them with a single pebble; but that when they missed it, was as if he hit them by three or four dozen.

Treat your lesson with your music-teacher as a very important thing, and do not trifly with art. Better give it up altogether, rather than deal with it and its representative carelessly and slightingly. Remember the maxim of Mrs. Browning, "Better far pursue a friendless truth by serious means than a sublime art frivolously."

To S. L. M.—You ask if there is not too much talk about fingering, and if one may not be so precise, and as you say, both so much about the fingers as to lose the music out of it?

No; it is hardly possible to give too much attention to the matter of fingering in the art of piano-playing. So many elements which enter whenever contemplating the piano are involved in the art of piano-playing that any one of them that I find myself prone to say, "This is paramount; this is the most important of all," is sometimes a tissue-quality, sometimes the significance of phrasing, sometimes the perils and fascinations of the pedal, sometimes the brilliancies of facile execution. But the truth of the matter is, a perfect pianoforte performance is the fusion of many things, each made perfect by study. Everything in piano-playing rests upon fingering. There was a time, before the epoch of J. S. Bach, when the thumb was never used, and the fifth not seldom. It was Bach who introduced the use of the thumb. Clementi developed, systematized, and enlarged the domain of piano-technic, and from the metal which he collected Beethoven shaped the precious vessels which his wine of inspiration was poured out—those priceless treasures of the temple of art, his piano sonatas. Then came Chopin, the revolutionary, with an altogether new way of fingering the piano. And after him many composers—Thalberg, and Schumann, Liszt, Rabinstein, Grieg, Tschakowsky, and others—have invented forms of peculiar forms.

If you are familiar with Chopin's "Nocturne in G major, Op. 37, No. 2, you will notice that it consists of two strongly contrasted sections. The first is a rapid series of double notes, arranged in intervals of all kinds, from the third to the octave. The second is a swinging, flowing melody of fifteen notes, treated in eight different keys, a melody which Lisztowski declares to be the most beautiful that Chopin ever invented.

Now, plunge into these intricate and bewildering intervals without carefully monitoring the fingering, and you will be in a Bramble bush, indeed—yes, in a whole Central African jungle of bramble bushes. But carefully learn the fingering of each interval, and you will find that the passage becomes not easy, indeed, but at least feasible and flowing. In Chopin's fingerings there are a great deal of slacks at the close of a well-stretched hammer stroke; the spirit which distinguishes the great pianist, as in few of this objectionable class in music, is slacks, as in any profession. The sincere interest which our older teachers feel not only in the young aspirants under their immediate wings, but in colleagues along the same lines they are following, is always gratifying. The quick recognition, the instant applause, the hearty hand shake at the close of a well-stretched hammer stroke are all evidence of the warm hearted, whole-souled musicians which distinguish the real musician. Let the spirit be encouraged. Repeat all the good you know of those who are struggling for firm footing, and say nothing of the petty faults and trifling mannerisms which are apt to hamper the work of the greatest geniuses. A strong musician in a community helps all his brother professionals. The result will be worth the effort required, and will benefit all concerned."—Van Cleve.

another. When Moscheles, the teacher of Mendelssohn, first played the music of Chopin, he said that he felt as if his fingers were thrown out of joint.

But your question probably was provoked by a certain pedantic, excessive attention to finger-selection, and especially the marking of it—a proneness to which causes some "dry-as-dust" teachers to lose sight of everything else,—so that both eye and mind are distract. But what you should do is to determine definitely the best finger-selection for any given passage, and then never deviate from it, but make that particular fingering automatic, indeed unconscious.

No, the selecting of fingers upon which phrasing directly rests, may be regarded as anything less than a master of primary importance. Your teacher is not at fault for too great care about fingering, but for stopping short at that and not carrying you through the whole extent of artistic beauties.

To T. R. W.—So you wish to know, do you, whether one must always study classical music? Of course, this opens up subject enough for a volume, but I think your question has this kernel: May one not learn music of simple harmonic substratum, and of a striking rhythmic outline, which may be enjoyed by player and listener without straining the mind up to a high tension? Why, certainly! There is music for every mood, and for our feelings in all degrees of depth and shallowness.

The wrong in these matters, I think, lies in three things:

First, in relishing those cheap and wretchedly made musical confections which do not really express anything artistically or well.

Second, in loving the lighter and more trivial music out of its just proportion, and consequently spending too much time upon it.

Third, not disliking misplaced music. We do not always want to hear the adagio of Beethoven's "Moonlight Sonata," nor the "St. Anthony Variations" by Brahms; but you ought to consider it positively a sin if you can relish tawdry, operatic music in slouch. It is the duty of your teacher to select for you a well-balanced repertory in at least three dimensions of music. Among the light, pleasurable songs I might name "The Spinning Wheel," by Liedl; "The Fifth Wedding," by Leybach; and "The Hundred Pipers," by Vincent Wallace. Then there should also be what may be called moderately classic, such as Weber's "Invitation to the Dance," Mendelssohn's "Wedding March," Chopin's "Cradle Song," and Liszt's "Rhapsodies." Then there should be the high classics, such as the fugues of Bach, the later sonatas of Beethoven, the deeper works of Chopin, and the music of Brahms. There ought to be, in every ten years of your life, a distinct and recognizable advance in your power to relish intricate music.

KINDLY FEELING AMONG MUSICIANS.

In spite of the oft-repeated assertion that there are no people on earth who are so jealous as musicians, facts are constantly disproving the statement. As a matter of course, narrow-minded individuals may still lack broadness of mental outlook, whether they belong to the musical profession, are wielders of the brush, or walk the thorny paths of literature; but there are as few of this objectionable class in music as anywhere, except in any profession. The sincere interest which our older teachers feel not only in the young aspirants under their immediate wings, but in colleagues along the same lines they are following, is always gratifying. The quick recognition, the instant applause, the hearty hand shake at the close of a well-stretched hammer stroke are all evidences of the warm hearted, whole-souled musicians which distinguish the real musician. Let the spirit be encouraged. Repeat all the good you know of those who are struggling for firm footing, and say nothing of the petty faults and trifling mannerisms which are apt to hamper the work of the greatest geniuses. A strong musician in a community helps all his brother professionals. The result will be worth the effort required, and will benefit all concerned."—Van Cleve.

THE MUSICIAN AND THE MAN.

BY HENRY HOLLEN.

It has been the subject of much ironical comment in recent years that musicians are the most unpractical of all men, and the truth of the statement has been admitted in many cases by the followers of the musical profession themselves. That it contains more than a modicum of truth can not well be denied. Musicians have certainly gained for themselves this reputation of impracticality, and, moreover, it bids fair to stay with them for some time, unless, indeed, they outgrow it by rubbing up against the world a little more, and thereby acquire the off-hand, business-like manner of the average man.

A men of business, musicians have been voted failures, and the saying that "you can beat the handmaster every time" has become a trite one. At any rate, it is a well-established fact that comparatively few musicians have become wealthy. This fact has been cited to show that men of business do not exist in the ranks of the profession. Foreign artists have been handsomely received by the American people, and many of them have accumulated riches. Patti, Jean de Reszke, and Paderewski, among numerous others, have acquired wealth. Some have had riches poured upon them, and others have become wealthy by business-like effort. Many have distinguished themselves by their liberality, and there have been many examples of public and private benefactors in the ranks of the profession. Even as I write, I have before me a newspaper, which records that just recently Jean de Reszke contributed \$500 to the fund now being raised in London for the benefit of the English singer, Sims Reeves.

In the rank and file of musicians,—I refer to music teachers,—those who acquire wealth are few and far between. From this, people argue that musicians are not business men. To argue from this quarter alone, however, is hardly just, for while there are comparatively few teachers who are rich, there are many who are well-to-do and comfortably supplied with the world's goods.

A short time ago I was in conversation with a jovial fellow, who informed me that, according to Adam Smith, a man is an animal who makes bargains, and that, according to this definition, a musician was not a man at all, since a musician, although he sometimes attempts it, never succeeds in "driving a bargain." This information, lightly given, was seriously received, and after some deliberation I concluded that there was more than a little truth in it, however absurd it seemed at the moment.

There are people in the profession,—and a large number, too,—who deem it unbecoming to their calling to solicit pupils. There are others who look askance at those of their co-workers who resort to ordinary business-like methods to increase their patronage. Again, there are many who stand aghast at the idea of advertising, and any suggestions relating thereto they repel with the utmost scorn. Happily, the number of such narrow-minded people is gradually decreasing, and the profession is being helped thereby.

There is no room for such shallow ideas. They are sadly out of place, and the teacher who entertains them will surely come to grief. The musical profession must needs keep pace with other professions, and consequently all ridiculous, time-worn notions must be repudiated and abandoned. In the same manner musicians must keep pace with their co-workers, and if time-worn ideas are held, he who keeps to them will be abandoned on the side of the way to success. It can not be otherwise. It has always been so.

Music is termed the divine art. He who follows the calling is necessarily surrounded by an artistic atmosphere. But that is no reason why he should deplore himself any differently than does his fellow-worker,—the doctor or the lawyer, the farmer or the artisan. Nothing calls for different action on the part of the musician; nothing justifies it. The business man conducts his business principles. Why should the musician not do so? The lawyer publishes his professional card, and the musician has the same privilege. Why should he not rise to it?

As a matter of fact, he who, in addition to his musical education, has had a little experience in commercial life, is the most successful. He has learned how to deal with men, and, far from being a detriment, this knowledge has been the means to a successful end. He is not now pleased when he approaches business. He acquires confidence in himself and his methods. He knows how to approach people, and to talk terms in a manner which befits him. I have in mind a teacher of this character, a thorough musician, and an educated, broad-minded gentleman. Being one of a family of scanty means, he was obliged to enter a commercial house as bookkeeper, and in this capacity he profited by the busy association of varied types of people. When he entered the musical profession he began under most favorable circumstances. To-day I consider him one of the most successful teachers whom I have met. Business-like in all his undertakings, prompt in all engagements, he is at the same time a consummate artist, and is recognized as such. I shall always remember him as one of the exceptions to the rule,—if rule it be,—that musicians are impracticable people.

THE SUCCESSFUL TEACHER.

BY AIME M. WOOD.

LOD LYTTON wrote long ago: "We are our own fates!" and Spenser affirmed that it is the mind that "maketh wretched or happy, rich or poor." Modern theorists have proposed the idea, advanced also by Emerson, that each individual creates his own little world, making it what it is to him by reason of his innate personal attributes and qualities. This philosophy shifts all responsibility from outer influences from "circumstances," from heredity (since inherited traits and tendencies may be overcome), from "Providence" even,—to the individual himself.

We can not but acknowledge that to a great extent we make our own lives, and arrive at a perfect comprehension of the reason for this teacher's immense success in the line of work she has chosen. Her time is always filled with work, then, having chosen his vocation, and later his field of labor, we may assume it to be within the power of the teacher of music to achieve success in his work if he is truly intent upon it.

Before considering how best this may be accomplished, let me first question "What constitutes the successful teacher?"

I entered one day the studio of a young but already noted teacher in New York city, whose name is widely known chiefly because of her success in foundational work. It was my privilege to remain within an adjoining ante-room through two lessons, and possibly I could scarcely have chosen a more favorable occasion for the object of my visit. The pupils engaging her attention during the time were children who presented a great contrast, both as to temperament and ability, yet each showed in her playing a remarkably developed individuality of style, together with an exact technique and an easy rendering that was most pleasing to hear. Noticing a particular absence of repetition, that is, of going over and over certain passages or phrases, I recognized that there was no *practicing allowed during the lesson hour*, and that these midgets evidently must have done good work by themselves, apart from the teacher. The pupil who first arrived was, it seemed, somewhat indifferent, yet of an easy-going disposition, and anything but painstaking by nature. I could imagine her in the hands of some instructors—making slight progress, blundering, refusing to practice, to the discouragement of parents, and, misunderstood and mismanaged by the teacher, eventually "giving up music."

To-day she was, perhaps, particularly inattentive at first, and to my eyes particularly trying. Ten minutes later she was laughing happily, and immediately after, giving her whole endeavor to the work in hand, her latent facilities awake and asserting themselves, her "do n't care" manner replaced by a careful, studious attentiveness. What had wrought the change? An attribute innate with the teacher manifesting itself out-

wardly in what may be called *tact*. A story had been told, as inadvertently, the attention turned diplomatically to the lesson, and then held there with the same skillful diplomacy. Points were brought out, made interesting, and impressed upon the memory, the imaginative faculties frequently appealed to, and a quiet taking for granted that a certain (limited) amount of work, assigned and carefully gone over, was to be performed at home in exactly the way designated, and a perfect rendering of it expected as a matter of course at the next lesson.

Then ensued a most delightful few minutes of sparkling conversation, the child aroused and wide-awake, the teacher animated and evidently unaffectedly interested in the little one's every saying, until at the entrance of pupil number two the child skipped happily away, transformed as to appearance and with many degrees added to her knowledge, to say nothing of the increase in love for her teacher and her music.

The child succeeding her at the instrument was equally at cross purposes with life on this particular morning, and hearing her voice, I needed not to see her face to confirm my idea that an evident sullen obstinacy in her disposition was dominant on the present occasion. But the young teacher's methods of overcoming difficulties and peculiarities in execution and rendering were not more potent in effecting desired results than her methods for the transforming of wayward characteristics and the magical evoking of best and happiest moods in her pupils. A certain soothing sympathy, expressed only in manner, a selection, before commencing the lesson, of a most pleasing tone-genre, to be taken up if the rendering of the present work in hand merited it, a fascinating description and playing of it by the teacher, and the gloom by degrees lifted, the voice expressing interest, pleasure, and at length perfect equanimity; the lesson progressed charmingly and the piece was finished before its close.

During the brief period occupied by these lessons even a casual observer might gain a perfect comprehension of the reason for this teacher's immense success in the line of work she has chosen. Her time is always filled with work, then, having chosen his vocation, and later his field of labor, we may assume it to be within the power of the teacher of music to achieve success in his work if he is truly intent upon it.

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A successful teacher, we may safely affirm, has achieved his fortunes first through a sincere love for his work, allied to a love for his pupils and unaffected interest in them; secondly, by that inseparable concomitant of success, taken little account of by the world, which we designate as tact; and, lastly, by a certain quality, that like the above requisites for the realization of success, if not already inherent, may be cultivated,—the so-called "gift" of magnetism, of which the ingredients are said to be *persistence, animation, intelligence, hopefulness, persistency, enthusiasm, and dignity*.

There are some minor, yet none the less important, points that might be considered as having direct bearing upon the attainment of success along pedagogical lines. A thorough and comprehensive preparation for the lesson has been assumed, and therefore not referred to; and a "gift for inspiring" is taken for granted as already as innate possession, although it can be acquired to a great degree; but the influence of the items which go to make up what is called "personality," while yet of less significance, it may be thought, has a most potent effect, whether this is considered or not. Cultivation, refinement, and dignity add their quota. Amiability of temperament, unconsciousness of self, courtesy, deference toward and consideration for others, appreciation for the beautiful wherever discerned,—all these form prominent constituents of that all-round individuality which drives to itself success.

Originality does not consist in escaping from form, but in the worth of ideas; a man is no more old-fashioned now than it was in the time of Mozart, and it has been branded as obsolete simply because the inventive powers of respectable mediocrities are incapable of producing it.—Philip Wood.

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GENIUS AMONG STUDENTS.

BY FRANK H. TUBBS.

store of thought culled from study of books and music he evolved the musician. The nature of the man was to break away from accepted theories and to invent. Call that genius if you choose, but, had he been a military man, that same genius would have made him devise new guns and high explosives. Had he been a farmer he would have found better ways of growing cereal and other produce. Now, from that nature evolved be the musician. How? By hard work. Thwarted in one direction, he turned to another. Having spoiled his hand for piano playing, he made himself the composer. There is example in every life by which all lives can be shaped. Schumann is quoted not because different from all others, but because known, and is such a plain example. The evidence is clear that his position through his nature. When you find a nature in a pupill which has the characteristics of the artist, in such condition and surroundings that they can be nurtured and grown, then may you allow the heart to hope for great results. Such will come not because of great talent, but because of the upbuilding forces around such talent as may be present. A little musical talent, in a pure, refined, sensitive and willing nature, will show more result when all is summed up than will any case of so-called genius. In this may all teachers take hope. Every teacher has such pupils occasionally. Every teacher can have one or two pupils go out from his studio every year to goodly successes and most beautiful musical lives.

HOW TO TEACH TIME.

THERE is, perhaps, no more perfect index to the possession of a genuine musical talent than the exhibition of an innate rhythmic perception. Usually the faculty for the correct apprehension of various divisions of time goes hand in hand with that which leads to the exact comprehension of the different tones, but not always. Frequently time is well developed while time sense seems to be quite deficient, or vice versa. How different in degree is this faculty in different individuals. To illustrate: I have a pupil but six years of age, who can play with the nimbus ease and accuracy play scales in groups of four, six, eight or nine notes, while another of advanced age can not combine two notes of a single count without inserting that infernal hopping-pole and "and" between the counts. It is not always certain, because a pupil does not play in time, that the can not. Infrequently a parent will bring me a pupil and declare that her only fault is, "She has no time;" when, upon examination, I find that the difficulty lies in her not being able to tell, mathematically, the value of the notes and rests; in not having had impressed upon her the necessity of counting time; in not having the proper foundation laid in rhythm or technic whereby, from the chromatic diatonic, or the four-note arpeggio, and is the surest means of developing a faculty for correct musical measurements. Let the chromatic scale precede the diatonic, and the four-note arpeggio the three-note. These, however, are technical and not rhythmic distinctions.

The difference between rhythm and tempo should be clearly defined. Teachers should bear in mind that time is measured by example. Play a new exercise very slowly, just as you will expect it to be practiced by the pupil; otherwise she will spoil the rhythm in her endeavor to imitate your tempo.

And again, do not run into that most egregious of all errors, viz., giving to undeveloped pupils pieces containing a great variety of rhythm—twos in even measure, now and then a triplet, and here and there a sexto passage in fours. How can you expect them to divide it properly and feel the rhythm force of its movement in combination with no previous drill in counting, grouping, or accenting? Then, too, the matter of dotted note and tied notes and syncopated notes is not a little ignored and misunderstood by pupils.

In order to come to an understanding of all these peculiarities, a course in that department of mental arithmetic known as common fractions is earnestly recommended; afterward subdivide; subdivide until the shortest note becomes a unit, and then estimate how many of these units the larger notes in the measure contain.

Finally, persevere; write, talk, sing, and play in time. With your pupils, rap the time, beat it, stamp it, count it. Make them feel it. Otherwise they are failures, and so are your efforts.—D. B. B., in "The Leader."

—There is often about as much justice in the criticisms that artists receive from professional critics for not playing with expression, when the truth is, the critic does not understand the composition he is playing. The So-and-so has a very finished technique, but he is deficient in expression.

Old Foggy Redivivus.

THE tropical weather in the early part of last month set a dozen problems whizzing in my skull. Near my bungalow on the upper Wissahickon were several young men, camping out for the summer. One afternoon I was playing with great gusto a lovely sonata by Dussek,—the one in A-flat,—when I heard laughter, and, rising, I went to the window in an angry mood. Outside were two smiling faces, the patronizing faces of two young men.

"Well!" said I, rather shortly.

"It was like a whiff from the eighteenth century," said a stout, dark young fellow.

"A whiff that would dissipate the musical malaria of this," I cried, for I saw I had musicians to deal with. There was hearty laughter at this, and a young laughter warmed the cockles of an old man's heart, I invited the pair indoors, and over some bottled ale—I despise your new-fangled slops—we discussed the Fine Arts. It is not the custom nowadays to capitalize the arts, and to me it reveals the want of respect in this headlong, irreverent generation. To return to my mutton—to my sheep : they told me they were pianists from New York or thereabouts, who had conceived the notion of spending the summer in a tent.

"And what of your practicing?" I slyly asked. Again they roared. "Why, old boy, you must be behind the times. We use a dumb piano the most part of the year, and have brought a three-octave one along." That set me going. "So you spend your vacation with the dumb, expecting to learn to speak, and yet you mock me because I play Dussek! Let me inform you, my young sir, that this quaint, old-fashioned music, with its faint odor of the rococo, is of more satisfying musical value than all your modern gymnasiums. What next, pray, is your superabundant technique if you can't make music? Training your muscles and memorizing, you say? Fiddlesticks! The Well-tempered Clavichord!" for one hour a day is of more value to a pianist technically and musically than an army of mechanical devices. I never see a latter-day pianist on his travels but I am reminded of a comedian with his ronge-pot, grease-paints, wigs, arms, and costumes. Without them, what is the actor? Without his finger-boards and exercising machines, what is the pianist of to day? He fears to stop a moment because his rival across the street will be able to play the double-thirds study of Chopin in quicker tempo. It all hinges on velocity. This season there will be a race between Rosenthal and Sauer, to see who can vomit the greater number of notes. Pleasing, laudable ambition, is it not? In my time a piano artist read, meditated, communed much with nature, slept well, ate and drank well, saw much of society, and all his life was reflected in his play. There was sensibility, above all, sensibility—the one quality absent from the performances of your new pianists. I do n't mean super-sicky emotion, nor yet sprawling passion—the passion that tears the wires to tatters, but a poetic sensibility that infused every bar with humanity. To this was added a healthy tone that lifted the music far above anything morbid or depressing."

I continued in this strain until the dinner-bell rang, and I had to invite my guests to remain. Indeed, I was not sorry, for all old men need some one to talk to and at, else they fret and grow peevish. Besides, I was anxious to put my young masters to the test. I have a grand piano of good age, with a sounding-board like a fine tempered fiddle. The instrument, an American one, I handle like a delicate thronghboard horse, and, as my playing is accomplished by the use of my fingers and not my heels, the piano does not really betray its years.

We dined not sumptuously but liberally, and with our pipes and coffee went to the music room. The lads, excited by my criticisms and good cheer, were eager for a demonstration at the keyboard. So was I. I let them play first. This is what I heard: The dark skinned youth, who looked like the priestly and interesting Siloti, sat down and began idly preluding. He had good fingers, but they were spoiled by a hammer-

like touch and the constant use of forearm, upper-arm, and shoulder pressure. He called my attention to his tone. Tone! He made every individual wire jangle, and I trembled for my smooth, well-kept action. Then he began the B-minor Ballade of Liszt. Now, this particular piece always exasperates me. If there is much that is mechanical and conventional in the Thalberg fantasies, at least they are frankly sensational and admittedly for display. But the Liszt Ballade is so empty, so pretensions, so affected! One expects that something is about to occur, but it never comes. There are the usual chromatic modulations leading nowhere and the usual portentous roll in the bass. The composition works up to as much silly display as ever indulged by Thalberg. My pianist splashed and splattered, played chord-work straight from the shoulder, and when he had finished he cried out, "There is a dramatic close for you!"

"I call it mere brutal noise," I replied, and he winked at his friend, who did not care for the piano without my invitation.

Now, I did not care for the looks of this one, and I wondered if he, too, would display his biceps and his triceps with such force. But he was a different brand of the modern breed. He played with a singular tone, and at a terrible speed, a foolish and tasteless derangement of Chopin's D-flat Valse. This he followed, at a break-neck tempo, with Brahms' derangement of Weber's C major Rondo, was sometimes called "the perpetual movement." It was all very wonderful, but was it music?

"Gentlemen," I said, as I arose, pipe in hand, "you have both studied, and studied hard," and they settled themselves in their bamboo chairs with a look of resignation; "but have you studied well? I think not. I notice that you lay the weight of your work on the side of technique. Speed and a brutal quasi-orchestral tone are to be your goal. Where is the music? Where has the airy, graceful value of Chopin vanished? Encased, as you give it, within hard, unyielding walls of double-thin. It lost all its spirit, all its evanescent hues. It is better-by-caged. And do you call that music, that topsey-turvyng of the Weber Rondo? Why, it sounds like a clock that strikes thirteen in the small hours of the night! And you, sir, with your thunderous and grandiloquent Liszt Ballade, do you call that piano-forfe or music, that constant straining for an aping of orchestral effects? Out upon it! It is hollow music—music without a soul. It is easier, much easier, to play than a Mozart sonata, despite all its tumbling about, despite all its notes. You require no touch-discrimination for such a piece. You have none. In your anxiety to compass a big tone you relinquish all attempts at finer shadings,—at the *nuance*, in a word. Burly, brutal, and overblown in your style, you make my poor grand groan without getting one vigorous, vital tone. Why? Because elasticity is absent, and will always be absent, where the fingers are not allowed to make the music. The springiest wrist, the most supple forearm, the lightest upper arm can not compensate for the absence of an elastic finger-stroke. It is what lightens up and gives variety of color to a performance. You are all after tone-quantity and neglect touch-touch, the revelation of the soul."

"Yes, but your grand is worn out and won't stand any forcing of the tone," answered the Liszt Ballade, rather impudently.

"Why the Dickens do you want to force the tone?" I said, in tart accents. "It is just there we disagree." I yelled, for I was getting mad. "In your mad quest of tone you destroy the most characteristic quality of the pianoforte—I mean its lack of tone. If it could sustain tone, it would no longer be a pianoforte. It might be an organ or an orchestra, but not a pianoforte. I am after tone-quality, not tonal duration. I want a pure, bright, elastic, spiritual touch, and I let the tonal make take care of itself. In an orchestra a full chord *fortissimo* is interesting because it may be scored in the most dramatic manner. But hit out on the keyboard a smashing chord and, pray, where is the variety in color? With a good ear you recognize the intervals of pitch, but the color is the same—hard, cold, and monotonous, because you have choked the tone with your idiotic, hammer-like attack. Sonorous, at least, you claim? I defy you to prove it. Where was the sonority in the

metallic, crushing blows you dealt in the Liszt Ballade? There was, I admit, great clearness—a clearness that became a smudge when you used the damper pedal. No, my boys, you are on the wrong track with your orchestral-tone theory. You transform the instrument into something that is neither an orchestra nor a pianoforte. Stick to the old way—it's the best. Use plenty of finger pressure, elastic pressure, play Bach, throw dumb devices to the dogs, and, if you use the arm pressure at all, confine it to the forearm. That will more than suffice for the shallow dip of the keys. You can't get over the fact that the dip is shallow, so why attempt the impossible? For the amount of your muscle expenditure you would need a key dip of about six inches. Now watch me. I shall, without you permission, and probably to your disgust, play a nocturne by John Field. Perhaps you never heard of him? He was an Irish pianist and, like most Irishmen of brains, gave the world ideas that were promptly claimed by others. But this time it was not an Englishman but a Pole, who appropriated an Irishman's invention. This nocturne is called a foreunner to the Chopin nocturnes. They are really imitations of Field's, without the blithe, dewy sweetness of the Irishman's. First, let me put out the lamps. There is a moon that is suspended like a silver bowl over the Wissahickon. It is the hour for magic music."

In intoxicated by the sound of my own voice, I began playing the B-flat Nocturne of Field. I played it with much delicacy and a delicious touch. I am very vain of my touch. The moon melted into the apartment and my two guests, enthralled by the mystery of the night and my music, were still as mice. I was entranced and played to the end. I waited for the inevitable compliment. It came not. Instead, there were stealthy snores. The pair had slept through my playing. Imbeciles! I awoke them and soon packed them off to their canvas home in the woods hard by. They'll get no more dimers or wisdom from me. I tell this tale to show the hopelessness of arguing with this stiff-necked generation of pianists. But I mean to keep on arguing until I die of apoplectic rage. Good-bye!

OLD FOGY.
CLEMENTI VILLA-ON-THE-WISSAHICKON, Sept. 13th.

CHOOSING A MUSICAL CAREER.

We often hear the question, "Am I fitted for music?" and also such expressions as, "I have a good idea of music, and would be successful if I only had a chance," or "I wish I had studied music when young," etc. We can not understand why any one should waste his or her time in vain regrets of this kind. If a person is gifted with musical genius, it will come out in some form in due time, but it will never seek those who are constantly sighing over lost opportunities. So many men and women rush into the musical field who have no ability whatever that it is no wonder that we are overcrowded with hundreds—yes, with thousands—of half-educated instrumentalists and vocalists. They choose the musical vocation not because they have any talent, but because they want to live above others, and foolishly imagine that a musician's life is an easy one.

They are so carried away, too, with self-conceit that they

really think that the musical art would suffer without their aid.

No one is fitted for music who is afraid of work, and no matter how high or how grand may be one's ideas of the art, he will fall flat unless there be something practical to the person himself. The number of people who would have "started the musical world" had they been blessed with opportunities "when you" would probably go away up in the thousands in this country alone! Perhaps it is wise that they were deprived of studying the divine art in their youth, for just imagine how we should be overrun with musical geniuses now, had they been allowed to develop their wonderful gifts! —*Metronome*.

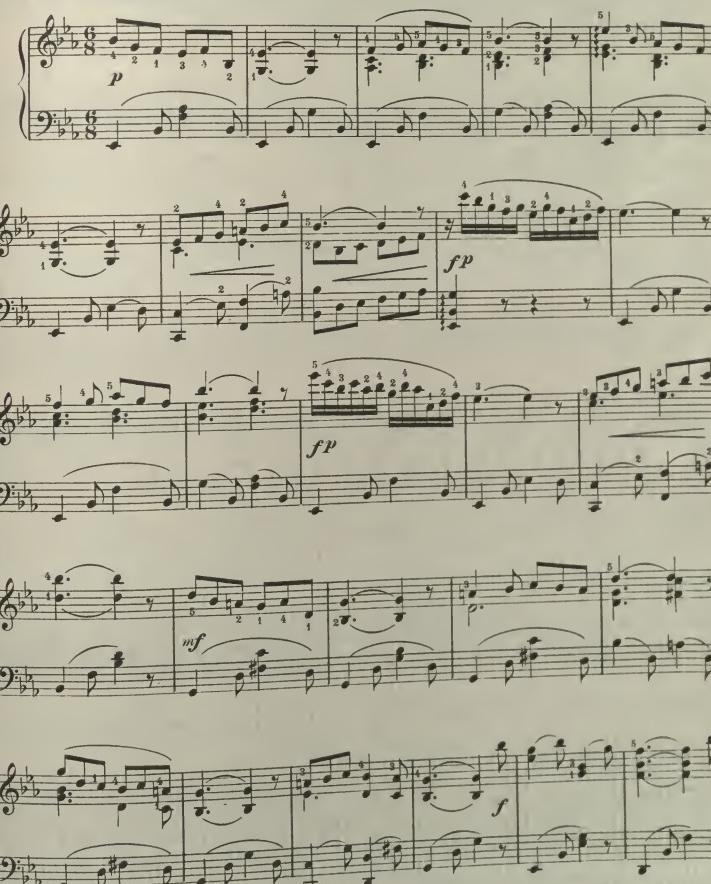
—The nobleness of life depends on its consistency, clearness of purpose, quiet and ceaseless energy.

To Miss Mertie R. Sibley.

With the Tide.
Barcarole.

H. S. Saroni.

Andantino.



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2

2

p

mf

rit. *a tempo*

p

mf

rit. e cresc.

2572.3

45

3

fp a tempo

r.h.

p

cresc.

f molto rit. e cresc. *ff p*

dim. e rall. al fine.

24

53

6

2572.3

Nº 2573

NIGHT SCENE.

JOSEPH PASTERNAK, Op. 11, No. 1.

Largo. M. M. = 56

1. h.

M. M. = 138

frubato.

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5

cresc.

ff p rit. D.C.

2573 - 2

HERE WE GO!

SECONDO.

Kate Vannah.

Musical score for the Secondo part of "HERE WE GO!" The score consists of eight staves of music for two pianos. The key signature changes from B-flat major to A major at the beginning of the second section. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measures 3-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue the pattern with a crescendo. Measures 7-8 end with a forte dynamic and a fermata over the last note of the eighth measure.

HERE WE GO!

Kate Vannah.

PRIMO.

Musical score for the Primo part of "HERE WE GO!". The score consists of seven staves of music for two pianos. The key signature is A major. Measure 8 begins with a piano dynamic. Measures 9-10 show a rhythmic pattern of eighth and sixteenth notes. Measures 11-12 continue the pattern with a crescendo. Measures 13-14 end with a forte dynamic and a fermata over the last note of the fourteenth measure. The score concludes with a final forte dynamic in measure 15.

SECONDO.

TRIO {

cresc.

f *p*

f *p*

f

D.C.

2584. 6

PRIMO.

TRIO {

p

cresc.

f *mf*

f *mf*

cresc.

ff

f

p.c.

2584. 6

HUNTING FANFARE.

Newly revised edition.

WILHELM FINK, Op. 147.

Vivace. $\text{A} = 92$

rit. a tempo.

mf

sempre p

la melodia marcato.

11

12

To Miss Mercedes Lowe.
Nº 2598 Dance of the Water Nymphs.

13

DON N. LONG.

Allegretto grazioso.

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14

Musical score for page 14, featuring five staves of piano music. The first staff begins with a dynamic of *dolciss.* The second staff starts with *p*. The third staff concludes with a *Fine.* The fourth staff begins with *p* and includes a dynamic marking *accell.* The fifth staff ends with *rit.*

2598.4

15

Musical score for page 15, featuring five staves of piano music. The first staff begins with *p*. The second staff begins with *f*. The third staff includes a dynamic marking *sempre cresc.* The fourth staff includes dynamics *rall. e larg.* and *f*. The fifth staff includes dynamics *marc.*, *accel.*, and *rall. D.C.*

2598.4

The Black Forest Clock.
Die Schwarzwälder Uhr.

Salon-Polka.

Introduction.

Carl Heins, Op. 224.



Polka.



Fine.

Trio.

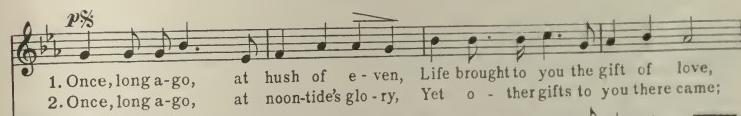
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AT HUSH OF EVEN.

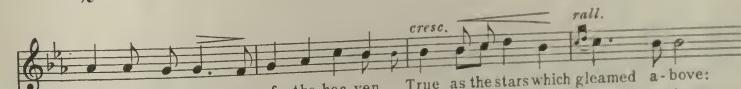
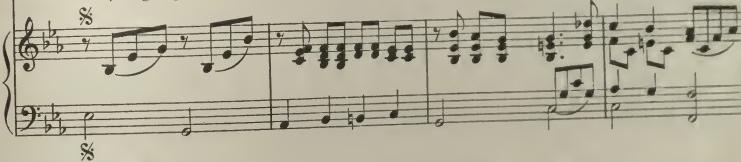
Words by FLORENCE HOARE.

Music by A. CUTHBERT KELLY.

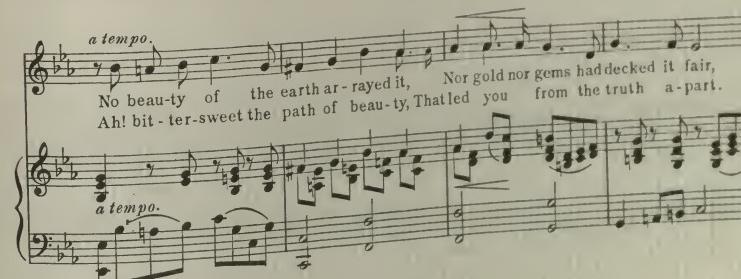
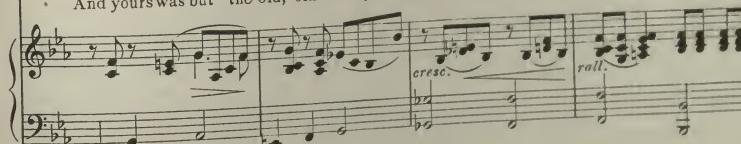
Andante.



1. Once, long a-go, at hush of e-ven, Life brought to you the gift of love,
2. Once, long a-go, at noon-tide's glo-ry, Yet o- ther gifts to you there came;



Pure as the a-zure of the hea-ven, True as the stars which gleamed a-bove:
And yours was but the old, old sto-ry Of wealth and pleas-ure, name and fame.



But in a glad - den'd heart you laid it, And hid it as a treas - ure there.
Oh! fool-isheyes that turn'd from du - ty, And lost the love with - in your heart.

1. D. S. § 2. *mf*

3. And

cresc.

some - times when the earth is smil - ing, And o - thers praise your

cresc.

name and grace, Be -neath your sun - ny smiles be - guil - ing, I

see the an - guish of your face; For in your heart is

rall.

sor - row stron - ger Than glad - ness of the world can blot,

poco accl.

cresc.

And earth's best gift is yours no long - er, Since in your sad heart,

gratioso

con passione. *rall.* *cresc. ff.*

Since in your sad heart, Since in your sad heart love is not!

rall. *largamente.* *cresc.* *ff colla voce.*

Talking in My Sleep.

W. FRANCIS GATES.

Moderato.

I've something sweet to tell you, — But the se-cret you must keep, And re-member, if it
isn't night, I'm talk-ing in my sleep. I know I am but dream-ing — When I
think your love is mine, And I know they are but seem-ing, Those hopes that round me shine.

poco rit.

poco rit.

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parlando.

So re - mem-ber when I tell you What I
can no lon-ger keep, We're none of us re - spon-sible for what we say in
sleep, re - spon-sible for what we say in sleep, in sleep.

Tempo I.

My

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THE PECULIARITIES OF THE PIANO.

BY DR. ROBERT GOLDBECK.

If we survey the entire vast field of musical literature, we have no difficulty in coming to the conclusion that the compositions written for the piano—or those in which the piano plays the principal part—are at least equal in quantity, quality, and importance to all the rest of musical works, whether orchestral, operatic, or for the voice, with or without instrumental accompaniment. Bach, Haydn, Mozart, Clementi, Beethoven, Schumann, Mendelssohn, Brahms, Grieg, and an imposing army of other distinguished composers, all have largely contributed to this special piano literature. Chopin and Liszt—particularly Chopin—derive their fame and ascendancy almost exclusively from their piano creations. Piano music is, therefore, a part with which the musical world has to reckon.

The twenty-seven sonatas and the nine symphonies of Beethoven hold equal rank. If the symphonies seem more impressive, it is because the effect of the orchestra, with its varied instruments, is greater than that of the piano, restricted to the same tone-color, which, under the fingers of a great artist alone, may, to some extent, evolve different tints and hues. Piano music, so easily mastered, readily commands the attention of the vast majority of musical people, and exerts a corresponding influence upon the manner of interpretation of compositions by the masters. It is my intention in this short essay to examine and analyze, to some extent, how for this influence of piano music and piano interpretation upon true musical art and its true nature is legitimate and correct or weak and faulty, with the object of pointing out how to avoid and hide, as much as possible, defects which arise, partly from the imperfection of the piano and partly from the limited power of the ten fingers, to which is assigned the task of reproducing complete tone-paintings, similar to those delineated so much more easily, completely, and perfectly by an orchestra, with its many accomplished players.

First, as to the imperfections of the piano: An instrument of percussion, its tone is short-lived, and incapable of a crescendo. From the moment the key is sounded its tone begins to fade away—an effect charming in itself, but one the player has no direct means of contrasting with an expressive, controllable increase of tone. Yet here we find the cause of a considerable part of our present piano technique. Repeated notes and chords, rapid passages of every imaginable kind, a passionate storming onward, the introduction of the pedal and its artistic use—all with the more or less unconscious thought and aim to seek compensation for the scant tone-length of the instrument and to simulate a crescendo—in fact, actually producing it by the fast repetition of many different kinds. Thus is seen how imperfection becomes a cause and stimulus of progress, improvement, and evolution, in music as well as in other things. These results, again,

were accepted in other forms of music, such as the orchestral symphony or instrumental chamber music; while the music even, not excluding the opera, is unashamed to introduce a grander, more expressive style. With acquisitions of such value and importance, none would desire to find fault with the defective tone of the piano—the cause of so much good. Had the organ been the only keyed instrument, the process of musical progress would have been much slower; for it is well known how the organ itself owes its later development of style and effect to the piano, adopting its lighter and more flexible touch and form of composition, frivolously under the influence of the piano.

The limited tone-length of the piano necessitates the more emphatic marking of notes of longer value, especially tied notes. This is not called for in music for the voice, or any instrument capable of prolonging the tone, and may, therefore, be considered a peculiarity of the piano. It is an unavoidable imperfection of style, requiring careful modification.

As the piano tone is produced by pressing down the keys, its control being limited to the first touch,—it is evident that beauty of piano-playing depends entirely upon just this touch. The pianist must learn to touch and press the keys with sufficient emphasis to prolong the tone as much as possible, without making it harsh or

hard. Hence, all the artistic devices of dropping the fingers, wrist, or arm easily, yet firmly, upon the keys, holding them down to their full depth, or merely pressing the keys (without drop), varying the weight of the pressure from a mere feather-like gravity to the most impulsive demonstration of force; or else caressing the keys with almost imperceptible moving of the finger tips upon their surface, in contrast to the crisp grasp of the direct attack.

Possibly the progress of music would have been the same had there been no piano, but assuredly a much longer time would have been required, nor would it have penetrated the masses so readily.

The shortness of the piano tone has also most forcibly brought into evidence the necessity of a perfect legato—the very foundation of all expressive musical interpretation.

The universality and self-sufficiency of the piano, in connection with its imperfect tone and the limited capacity of the fingers of the human hand, has produced a style, notably in the embellishments, which does not fully coincide with the requirements of true musical art, and has been productive, consequently, of controversy and dispute, thus creating opposite factions. For instance, in the matter of heads (accents), grace notes, short and long appoggiaturas, and trills. The orchestral player, say the violinist, executes a beat or grace note, simply and freely, without regard to the question whether the first note of such an embellishment shall come together with some particular bass note, given by another player. In fact, he could not do it and does not think of it, for it is neither necessary nor required. The pianist, however, if he belongs to the conservative faction, will be fearful of committing a sin if he does not scrupulously and with painful exactitude throw the first note of the mordent or beat upon the principal note played in the left hand. And as to the grace note, he will often be in doubt whether it is not perhaps a short appoggiatura. He will think himself particularly orthodox if in case of a whole series of grace notes he succeeds in having the first of these begin with the fundamental note, ending the whole run on an afterstroke. Such a thing is possible on the piano, but it is not orchestral or logical, and, moreover, it is ugly, ineffective, and crooked. But in spite of the warfare Schutzmang waged, and many others are still waging against this nonsense, it is rampant as ever.

Another point: the arpeggio! This is essentially a piano (or harp) effect, resulting from the difficulty or sometimes impossibility of striking all the notes of a chord simultaneously when exceeding an octave. Such chords occur likewise in violin or 'cello music; and then the accent is invariably thrown on the upper note, as the lower notes have no other musical significance than to enrich the effect of the whole chord. Such broken arpeggio chords are similar to right-hand chords, the piano. Left-hand chords, however, have a different character, because of the harmonic or *harmonia*-base significance of the lowest note requiring that it should be distinct, so as to be able to indicate the foundation and voicing of the lowest part of successive chords. It is from this necessity that sprang the habit of playing the lowest note of an arpeggiated chord with the melody note of the right hand, allowing the rest of the chord notes to follow. The effect of such a performance is absurd and unmusical, yet it is practiced by many insufficiently informed players. The proper way of playing such arpeggiated chords is to have the upper note come together with the melodic note of the right hand, the whole of it being as much as possible in one throw, evenly executed. The player must contrive at the same time to play the lowest note distinctly. In this manner the base will retain its harmonic significance, and the time, which should be perfect, will not be injured. Were 'cello and right-hand piano play. The 'cellist would never think of emphasizing the lowest note of his chord, but would play it, like the violinist, at one rapid throw, taking care, however, to sound all the notes with perfect distinctness.

Thalberg, Liszt, Chopin, Hensel, and others introduced wide chords, often considerably exceeding even ten. The object was to attain a grander style, a larger, more

orchestral effect. There is a wholesome tendency now to avoid excessively wide chords, as they are ugly when they become jumpy, failing entirely in their primary object, that of rendering the style of piano-playing grander or more orchestral.

A whole book might be written upon the peculiarities of execution and interpretation arising from the restrictions imposed by the piano's suffice to say, at present, that a great number of the devices of expression and technical skill to piano players are not strictly in accordance with pure musical art, and that the progressive and well-educated musician should avoid and consider them as much as possible. It is a good thing, when studying the interpretation of some masterpiece, constantly to have in mind the naturally more perfect style of the orchestra, endeavoring to come nearer and nearer to it. In this manner piano interpretation might be purified as well as elevated and beautified.

ENSEMBLE PLAYING.

Of pianofortes "the visible stock," as they say in the metal market, is enormous. And it is a stock to which huge additions are weekly, daily, hourly made. Each of these instruments, we may take it, is played on by an average of at least two persons, and the resulting total of players would consequently, if accurately computed, reach a surprising figure. Now, of all this army of pianists how many are there who can acquitted themselves tolerably in song accompaniment? Would not the percentage be represented by a decimal point followed by several noughts before a significant digit is reached? If we demand an average, we shall come to an instrumental solo, the percentage will be even smaller, whilst, if we ask for an adequate treatment of the piano forte part in a chamber-music composition, the number will be not beautifully, but hatefully, less. Why should this be? There are plenty of pianists who have a sufficient technical equipment.

It seems to me that in the case of these persons the failure to play an accompaniment decently arises from an inarticulate lack of appreciation of the fitness of things, or from want of thought, or from sheer ignorance, or from want of practice, or from a combination of all or any of these things. As to the first, it should not be necessary at this end of the century to point out that an accompaniment means an accompaniment—that is, the accompaniment should always be subordinate to the solo. To the many pianists the accompaniment is apparently the important part of the composition. Far be it from them to consider the composer's intentions to reflect that the accompaniment is but the background—beautiful though it may be even in itself—to a central figure—the solo. No, the accompaniment shall be background, middle distance—eye, and foreground, too—and heaven help the solo!

Again, the lamentable failure to accompany may be due simply to want of thought. It is easy to forget that the pianoforte is a very powerful instrument, and an otherwise most artistic player may, from sheer forgetfulness of this fact, utterly spoil the singer's or violinist's best effects. Ignorance of the capabilities of the particular voice or instrument to be accompanied is also responsible for much. One need not be a great musician to realize that a pianist should, when dealing with a delicate and florid violin passage, show greater restraint than when accompanying strong, sustained notes of the violin.

The value of practice in accompaniment, as in other matters, is so obvious as to need no special arguments in its favor.

In fact, a pianist of moderate ability can hardly lay up for himself and for others a source of greater pleasure than by making a special study of the art of accompaniment.—"Musical Answers."

Let us not unduly depress ourselves because we may not succeed in what we have undertaken. It may be the very best thing that has ever happened to us.

HOW TO OVERCOME SO-CALLED DRUDGERY.

BY F. B. HAWKINS.

Not long ago I heard a piano teacher say to one of his pupils:

"Yes, it is too bad to be forced to do so much drudgery, but there is no help. I myself have got to do a great deal more of it before I die. When you come to sum up, life is nothing but endless drudgery, and I can't truly say that I shall not worry when it is all over."

Now, I am not an extreme optimist in my views, but I claim that such a discouraging picture is entirely unrealized and out of place. I know that those who teach piano-playing have many cares and anxieties, but I can see no reason why one who has the right conception of the musical art is free from melancholy and dyspepsia should become so pessimistic as to say that life is nothing but endless drudgery.

Let us stop a moment and endeavor to ascertain just where we stand. In the first place, no one likes to work for the mere sake of working. There must be an object to gain, an incentive of some kind to reach or some motive to be accomplished before any one will voluntarily exert himself, either mentally or physically.

In the realm of music, as in all the other arts, there is room for the word "drudgery." Music teachers and those who are enrolled as pupils of the divine art, should be so thoroughly interested in their work as to be indisposed to look upon their efforts as in any sense partaking of drudgery.

I wish particularly to impress upon teachers and pupils the fact that so-called drudgery is a misnomer, having nothing in common with artists and students who strive to keep in the highway of progress. Unfortunately, many people who make music not study it pastime, have an idea that if they could avoid doing what they call "unnecessary labor" they would have more time for indispensable work and be more likely to shine as teachers and musicians, and of more service to the world and himself.

I once asked a bright, promising pupil what he considered drudgery, to which he replied:

"Practicing the scales, going over my exercises, and counting time."

A similar question, propounded to a piano teacher, received this answer:

"Trying to teach pupils who have no aptitude is the only drudgery that I have any knowledge of."

I will grant that there is a monotony connected with practicing scales and exercises that is not always pleasant, but it is not, by any means, drudgery, since a pupil who really loves music looks beyond the routine work and forgets all disfornitute, so engrossed is he in his study. A conscientious and energetic student delights in hildly practice, looking upon each work as much pleasure as the professional athlete bestows upon his regular exercises. The true musician realizes that it is essential to possess as perfect a technique as possible, and whatever efforts are necessary he gives cheerfully, knowing no such words as drudgery as he climbs up the ladder from day to day.

The question of drudgery or no drudgery is determined by the way we look at it, after all. Of course, if a teacher has no real love for music as an art and is only following it because of the financial gains that are to be made from it, then there is more or less drudgery attached to the profession. This same teacher, if he be inclined, can so change his attitude as to entirely overcome his ideas of drudgery, and not only will he himself be benefited, but his pupils will receive new enthusiasm and new strength. The moment he feels that true musical art is to be prized far above all monetary considerations, that moment he becomes endowed with a quickening life and an impulse that acknowledges no defeat or discouragement.

It is impossible for any one to experience that indefinable joy and satisfaction in music teaching, until he has come to a realization of what the study of music means, and this state never comes until one absolutely feels that there is no such thing as drudgery in any walk of life, with which one's heart is in harmony.

To the successful teacher it is a source of pride and love to watch the progress that his pupils are making from month to month and from year to year; he takes the keenest delight in watching the development of his pupils, and if you question him regarding their progress he will answer you guardedly, being careful not to overpraise or underrate their talents.

I firmly believe that teachers could soon overcome this lugubrious of so-called drudgery, if they would stop to think more of the importance of the seemingly insignificant trifles that come to them almost every day. Every little detail is worthy of careful and conscientious thought, whether it be connected with the starting of a new pupil or is directly concerned with one who is about to receive his diploma.

I want to say a word or two here in reference to pupils who look forward to musical careers. Some, undoubtedly, wish that their days of drudgery were passed, so that they may have an opportunity to show the world what they are capable of doing, and, like the one we have already quoted, they believe that they will not feel a true sense of freedom until they are beyond the grade that requires them to practice scales and exercises. Let me assure them that, no matter how great a name they may make in the musical world, it will never be beneath their dignity to daily practice the scales and exercises which were given to them by their teachers in the beginning of their studies. A great singer, whose name I can not now recall, said, in reply to the question as to how she kept her voice:

"I work as hard as I did when I began."

"But what do you sing?" was the next question.

"Scales, scales, scales," was the answer. "I find something new every time I sing them."

The same rule applies to those who study the piano and all other instruments. Ask any great pianist his opinion concerning practice, and note well his answer. It is only by constant work that a person is able to keep his grasp on music, and the instant he considers work drudgery he loses interest and his thoughts drift farther and farther away from the subject.

Convince yourself that all so-called drudgery is essential to your unfoldment, and you will be at ease; it matters very little whether you overcome it in this manner or in some other way. The principle thing for you to do is to grow into a larger and fuller realization of musical growth, and if you do this I am quite sure that the word "drudgery" will have no abide place in your practical vocabulary, even though it might come up as a haunting shadow occasionally.

A SIMPLE REPERTOIRE.

BY JOSEPHINE MARTIN SANFORD.

THAT life grows daily more complex, we all agree, and we deplore the same; but before admitting that simplicity should be the watchword of the age, little individual effort is made to remedy the present perplexing conditions. Simplicity, indeed, is fast becoming an old-fashioned word, bringing a smile to the faces of the young and a regretful sigh from the hearts of the old. It is not strong, therefore, under the prevailing conditions, which exist in every plane of life, that the young music student should fall into the common error, and aim far over his own head and those of his audiences.

Quantity, not quality, is to a large extent the universal demand, and many a pupil feels that if he can boast of a large repertoire of difficult compositions he has reached the desired goal. It is one thing to attempt a thing and quite another to do it well; but even if he has attained skill in mastering his ambitious selections, he has but a faint understanding of what his art should mean to him and to others; if he feels satisfied to pursue his work simply for his own artistic gratification. He has accomplished little until he has put his knowledge to the highest use, and the best use we can make of music, as of anything else, is in placing it at the service of others.

Too many do not consider the subject from this standpoint at all. Some of these students say, and not without a certain complacency, "I never play for any one." What can be more selfish? It is as if one admitted

frankly, "I absolutely refuse to give pleasure when I can." But the excuse often given is, "People do not enjoy what I play." Well, the remedy is not far seeked; play what they will enjoy.

This does not imply that you must lower your standard by playing worthless music. That is not necessary, for there is much good music that is pleasing to the untaught taste. It may not be of the same degree of difficulty as that which you affect, but—and here our plain for simplicity comes in—if simpler music pleases the hearers, then you should be willing to give it to them. Indeed, many of our young performers would give far more pleasure in every case if they would choose simple selections. It is a mistake to perform your most difficult compositions to any audience, however small and friendly. Always choose something below your capabilities. You should allow a margin, and a generous one is advised.

Piano pupils have said to me, "I do not want to play that piece. One of my friends plays that, who has not nearly so many lessons as I have." But supposing that to be the case; can the less experienced performer produce the same results? No; far from it. The study and training of the more advanced pupil will tell in every tone and phrase. The quality of the tone; the smoothness and accuracy of the runs; the beauty of intelligent phrasing—all the charm of artistic and sympathetic rendering is felt in the simplest composition, thus giving it a value which less skilled can not possibly impart.

No, I beg of you, lose sight of the fact that it is not what you do, but the manner in which you do it, that counts; not alone in music, but in the larger field of life. Do not, then, hesitate to perform for the pleasure of an audience who are incapable of appreciating the best music. They will, even if unconsciously, appreciate a skilled performance. Many an opportunity of giving pleasure is lost because the performer will not "descend" to his hearers' level.

A young lady whose wealth and leisure have been devoted to educating herself in music, who is a finished amateur pianist, refused to play in aid of some charitable object because the entertainment was popular in character. She claimed that for her to perform there would be to lower her art. Rather would she have raised herself in the estimation of her associates had she generously contributed her time in a worthy cause.

At many of our charitable and other public institutions the inmates are delighted to listen to music, and visitors who play or sing can give a world of pleasure by an occasional half hour's performance. What if the audience does not care for Bach or Beethoven, Wagner or Grieg? There are plenty of good things they can enjoy. It would be well for teachers to impress on their pupils the duty they owe to others in this direction.

Every one should have a repertoire of pleasing selections committed to memory. Not necessarily long and elaborate compositions; it is better to have short ones and a number of them. And having your materials carefully prepared, do not fail to make worthy use of them. You will find that the more pleasure you can give to others, the more you will receive yourself. All gracious service, like the quality of mercy, "blesseth him that gives and him that takes."

THE UTILITY OF MUSIC.

In his article in "The Forum" Mr. Henry T. Fluck gives some figures that convince us that music should be given a place among the useful arts. He says that the number of persons in the United States employed in connection with piano and organ factories, music-stores, trading, etc., is about 75,000. Then the United States Census for 1890 gives the number of music teachers in this country at 62,000, so that we have a respectable percentage of the inhabitants of the country who are dependent upon music for support, and in the number above given are not included those who are supported either wholly or in part by their singing in choral theaters, etc. Mr. Fluck estimates the whole number at 250,000. It would be interesting to know the amount spent by patrons of the music trades and profession.

THE ETUDE

TONE AND TOUCH.

BY A. MARIE MERRICK.

When people exclaim, "What a fine touch," they really mean, "What fine tone-quality." The latter impresses before technical skill or expression, as the orator's voice claims attention before his logic or eloquence can affect his audience.

Unless tone is at times made the center or unit of thought, there can be no intelligent control of nerve or muscle-condition; no intelligently directed, effective action of any part. There will be too much relaxation or too little.

Correct and varied tonal conceptions are not, however, to be instantaneously established; nor are the physical parts immediately to materialize those conceptions. While the first, then, are growing, the pupil must learn how touch is allied to tone in the closest relationship, and that certain physical conditions and positions are essential to its effectiveness.

The gospel of relaxation must be preached to the tenor-pupil, and the need of more tension or infusion of nerve-energy to the placid, phlegmatic one.

The use of the damper pedal as an aid to musical tone-production should commence while the pupil is still in the first grade. Blurred and clear tonal effects should be contrasted for him until he recognizes the difference. Then must he make of all pieces, and of certain studies, pedal studies.

His attention should be called to every harmonic change, and to the disordors generated by using the pedal through conflicting harmonies. The student must be taught to consider both pedal as potential qualifiers of tone, rather than mere devices for increasing or diminishing its volume.

To briefly sum up and conclude: In cultivating tone and touch, mental conditions and activity must precede and control physical conditions and activity, that the latter may also be of the right kind.

A FRAGILE POSSESSION.

Is there any other fortune so fragile and uncertain as the musician's? Material property may depreciate, stocks and bonds shrink up and down, banks may be besieged by numerous shapes. After frightful nightmares all night, in which he had struggled against a specter who had threatened to carry him off to hell, he came to rest in my studio. His nightmares reminded me of the pianist or the singer to his phantom possession?

Business is uncertain to an extent, and it requires some degree of shrewdness and a certain kind of skill to make it win in life's battle. But even should the mischance of fate and circumstance topple the temples of trade, the business man still possesses the means with which to regain what he has lost.

But with the musician it is different. In a day or a night his fragile structure may fail and be lost forever. As a rule, too, he lacks the something necessary to enable him to begin again in another sphere or to plan another or common pursuit. Some philosopher has said that the man who acquires great wealth possesses no sense or faculty beyond those of other and less successful men. His success is rather an evidence of something lacking. The man of small financial success has the intellectual endowments and can also make money, but not so much of it. He has, however, something approaching a total disregard for wealth of the dollars-and-cent order, and finds his comfort and delight in riches of less tangible character. We refer now, of course, to the men of higher intellectuality—even of genius which moves very wealthy men lack.

But, however much of the man of money may lack, or the man of brains possess, it is true that no other class of intellectual workers is so uncertain as the great practical musicians. The pianist at best may count upon his source of strength for a but a few years. The greatest of them, as Franz Liszt, or Rubinstein, or von Bülow, after reaching the height of their powers, poised there but for a very short period and then declined. Liszt holds the greatest record of them all, and his long life was a checked one. And to make the point clearer—though, indeed, it requires no argument—see how quickly fate interrupted the career of Rosenthal two years ago.

Touch, it will be perceived by pursuing this course, is assiduously cultivated from the beginning, but entirely as the means, not the end. Think how short the triumphs of Padewski, years ago. How thin the bones of Sebastian Bach, and in principle it dates from that first day when "the morning stars sang together and all the sons of God shouted for joy."

return world cause scarcely a ripple! How many pianists are there to-day whose phenomenal powers started us ten years ago? How many of five years back? And of the great army of players who have essayed to subdue the musical world during the last quarter century, how many can be even named by the average lover of music?

But this phase of the subject, fruitful as it is of thought and even warning, is not the one we started to discuss. It is the physical uncertainty of the artist-musician's career that was in mind. And the thought was suggested by the report from England that Padewski had lost the use of two of his fingers. The painful rumor has since been denied and is unfounded, but it is as suggestive as if true, for hundreds, perhaps thousands, have had their careers cut short by the same or similar misfortune. And the loss of a finger, the straining of a muscle, or the disturbance of the smallest controlling tendon, is sufficient to shatter the pianist's dearest hopes. So the delicate organs of the throat may in a night be so affected as to end forever the aspirations of the singer. There is no other calling so critical, and it is probable that in no other pursuit have there been so many bitter disappointments. It is no wonder that the pathway to musical Olympus is strewn with wrecked ambitions. It often seems that, instead of smiling Apollo, the beautiful art is more often pied-sidered over by Atropos of the fateful shears.—"Presto."

THE BIRTH OF CHOPIN'S FUNERAL MARCH.

The inspiration came to Chopin in the studio of an artist-friend, who had been one evening to the studio of Prince Edmond de Polignac with several others of the artist profession. There was a skeleton in the studio, and among other Bohemian whimsicalities Prince Edmond placed the skeleton on a chair in front of the piano and gilded its fingers over the keys.

"Some time later on," says the artist, "Chopin came into my studio just as George Sand depicted him, his imagination haunted by the legends of the land of fogs, stocks and bonds shrunk up and down, banks may be besieged by numerous shapes. After frightful nightmares all night, in which he had struggled against a specter who had threatened to carry him off to hell, he came to rest in my studio. His nightmares reminded me of the pianist or the singer to his phantom possession? "What had previously been a mere farce," continued M. Ziem, "became, owing to Chopin's inspiration, something grand, terrible, and painful. Pale, with staring eyes, and draped in a winding sheet, Chopin held the skeleton close to him, and suddenly the silence of the studio was broken by the broad, slow, deep, gloomy notes. The Dead March was composed there and then from beginning to end."

I believe that the musical talent is the highest gift of the Creator, and that he who can worthily express a musical thought speaks in a language more exalted than that of orator, sculptor, poet, or painter. Holding this view of our divine art and the good intentions of every human being who has been endowed with enough of the essence of heavenly concert to become even a moderately good musician. The beaten of musical art, however, is not "paved with good intentions." In music, as in religion, we must build on a sure foundation, or, to make a closer application, a man, if we ever learn to play the pianoforte artistically, *begin and continue on the sure foundations of a tempo habet*. There is no alternative. This in no "new idea," as has been frequently suggested to me, and doubtless to you, by badly taught pupils. In principle it dates from that first day when "the morning stars sang together and all the sons of God shouted for joy."

THE TRAINING OF THE EAR.

BY J. COMFORT.

A WELL TRAINED ear is indispensable to the intelligent hearing of any musical work. This proficiency can only be gained by practice, and the earlier this practice is begun the better the result. How very few, even of real music lovers, can tell the key of a composition, much less follow the harmonies and modulations! Ear-tests should be started with young children and ought to be as much a part of the public-school music as sight-singing now is.

From naming the pitch of single tones, the pupils should gradually be taught intervals, so that they can instantly recognize them; then the more complicated chords should be taught, and, after a time, even these can be readily known. This can not be done in a few weeks, or even in a year; but, if ten or fifteen minutes were given at least twice a week, at the end of the public-school course, almost every child would be an intelligent listener.

To some the ability to distinguish pitch is a natural gift; to others it is almost an impossibility to acquire facility, yet every one can acquire some skill.

In the theoretical study of music,—harmony, counterpoint, etc.—if the ear were trusted, the result would be much more satisfactory. In a great many schools the exercises are never played, but are worked out by the pupil and corrected by the teacher, without any use of the piano. Much better results do seem to be gained when both the working and the correcting are done entirely at the piano. The students are more attentive when they are expected to distinguish a right from a wrong progression by the ear alone.

It may seem to many impossible that children can be taught this, but it is possible, and even at a very early age. Like any other faculty, it is dormant until cultivated by constant use. To be sure, it takes a much longer time to cover the same amount of work, but the result will infinitely pay for the extra time.

In almost all conservatories and colleges the average pupil gets through harmony in one year, and it is only a "getting through." An eminent teacher cautioned a certain pupil to take the best of the certificates that he had obtained by passing the harmony examinations, as these same certificates were all that he had to show for his year's work, and without them no one would suspect his knowledge.

It was not the fault of this pupil, who was ambitious and diligent, but it was the result of a superficial method of teaching an important subject. It may be urged against the more thorough system that so few students have either time or money to spend on a long course of harmony, etc. That may be so, and very likely is often true; but if the ear-tests had been started when the pupil was in the public school, he would have been a proficient listener, before he even thought about harmony as a special study. If this bad case had been a short course under skilled teachers would be amply sufficient. It can be said in favor of this system of teaching that it makes a pupil much more ready in extempore playing. Ordinary pupils become confused if asked to transpose any hymn tune a half step higher or lower, while one who is used to listening will have thought of the formation and progression of each chord, and so can easily play the tune in any other key.

It does seem as if this most important part of a musical education was neglected; for, not so very long ago, a graduate of one of the leading American conservatories was given a harmony class in a school where this method of teaching was used. Consternation seized upon that graduate when he heard children half of his age, and even less, name pitches, keys, and progressions with a readiness that he could not approach; then and there he determined that, in the future, he would teach harmony by ear alone. It was too late to mend the fault in himself, but his pupils are now the gainers by his rather unpleasant experience. Nor does this difficulty destroy the power of working away from the piano, but it seems to quicken the mental ear; for pupils so taught do better original work, and distinguish more quickly

the peculiarities of style that characterize the different compositions.

In hearing modern music, this training, or more properly speaking, this training, is absolutely necessary, as the beauty of the composition very often lies quite as much in the cleverness of the treatment as in the work considered as a whole. If any one is skeptical as to the greater value of this manner of instructing pupils, let him take two classes or two pupils of average ability, and give to one the entire written system and to the other the ear system, and then judge by the result of even one year's training. Apart from the benefit resulting immediately to the musical study, it gives the pupil a confidence in his own discernment as to what is good and what is not good in the various compositions that may hear. In young children it would help that power of concentrating the mind, which, after all, is the object sought for in all methods of instruction—musical or literary.

FICTIONAL VALUES.

In the London "Musical Record" Mr. Franklin Peterson, in commenting on the high prices demanded by the great teachers in the art centers of Europe, states much more satisfactorily. In a great many schools the exercises are never played, but are worked out by the pupil and corrected by the teacher, without any use of the piano. Much better results do seem to be gained when both the working and the correcting are done entirely at the piano. The students are more attentive when they are expected to distinguish a right from a wrong progression by the ear alone.

The price commanded by a teacher's time has been carefully nursed, until it has reached the very high level of to-day. This is a feature of musical life all over Europe at present, but if it has appeared within one generation, and it may be said to have arisen first in England.

A very distinguished musician used to give lessons (?) in London at what was then thought extravagant fees. He taught or at least his name appeared in prospectuses as the chief teacher) in the most exclusive and expensive schools. Three pupils shared the attention of this somewhat elderly gentleman in an hour, each one "playing her piece" and going away without any real light being thrown on her task. On one occasion, as the teacher, wakening suddenly, asked a frightened maiden where Miss So-and-so was, and whether she was not taking her lesson to-day. "Oh, she has played her piece and gone, sir," was the answer.

In case there should appear aught of the mythical in this instructive story, I may add an example, for the truth of which I can vouch. A lady of no mean technical attainments made a journey to London in order to study some special classics with the best procurable teacher. She took six lessons—all she had time for—and in the course of these she played many a sonata. On one occasion, when she entirely broke down in the execution of a passage, her teacher observed that the passage would be the better for another week's practice. Since this solitary exception, she had no word of criticism, elucidation, or assistance offered during the lessons, only the general commendation, "Very good; very good, indeed," at the end of each piece.

Of course, such absurdities very quickly proved their own cure, but the upward swing was given, and the scale of fees has steadily risen ever since. There is no doubt that it is only the best, the most careful, most successful teachers who can hope to command the highest fees now; but when the fee is at its highest, and the "hon' t" is shrunk to thirty or thirty-five minutes, we are forced to the conclusion that the pupil is paying the price of her teacher's time, of his personality, of the advantage to herself of his name, rather than the price of the training she receives. Indeed, under such circumstances lessons may be compared to visits and medical advice.

Musical education, in its true sense, can never be imparted by such methods.

Liszt may be looked on as the last teacher of the old,

the princely *épime*, when to become a pupil was more a matter of talent than of money, and to be a pupil was to be privileged to live in the circle which daily surrounded the master, to hear him play, teach, and talk. It is true that Liszt never was in need of money, although he lived and died a poor man; and conditions of life change with the changing generations. But although we can not alter matters, even if we were convinced that alteration would be desirable, we can not contrast the systems of teaching in London and other centers of population to-day with those of Poppo, the Abbé Vogler, Czerny, and Liszt.

"As has been said, the high scale of fees obtainable in London has spread over Europe, and Leschetizky now commands his \$10 an hour, while great pianists who are not, like Leschetizky, professed specialists in piano-teaching, get quite as much.

"The generous recognition of the work and status of the music teacher in this country brings a few inevitable evils in its train. As is well known, every girl must learn the piano-teaching, whether she has any aptitude for the study or not. If the parents grudge the expense or are unable to afford the proper fee for a trained teacher, or think that, as their daughter is so young or so stupid, a cheap teacher will do quite as well to begin with, then comes the chance of the untrained, incompetent, so-called music teacher. These two evils feed each other, and judgments parent and incompetent teacher will flourish side by side until the present wholesale system of teaching has given place to more rational.

"As the social recognition of the music-teacher is so ungrudging and his remuneration so high, he must respect his privileges and take his proper place in society amongst other educated people. But these privileges are apt to lead musicians far from the best work, and to place a burden on their shoulders which the bandit daily drudgery only will enable them to bear."

PADEREWSKI ON THE PHYSICAL SIDE OF PIANO-PLAYING.

The September number of "Physical Culture," a magazine under the direction of Sandoval, the author, contains an article by Paderewski. The great pianist, in the course of his remarks, says: "It is highly desirable that he who strives to attain the highest excellence as a performer on the piano should have well-developed muscles, a strong nervous system, and, in fact, be in as good general health as possible.

"It might be thought that practice on the piano in itself would bring about the necessary increase in muscular power and endurance. This, however, is not altogether the case, as it sometimes has a distinctly deteriorative effect, owing to the muscles being kept cramped and tensed.

The chief muscles actually used are those of the hand, the forearm, neck, small of the back, and the shoulders.

The latter only come into play in striking heavy chords, for which the hands and arms are considerably raised from the keys; in light playing the work is chiefly done from the wrists, and, of course, the forearm muscles, which raise and lower the fingers.

"It is not so much that greater strength of muscle will give greater power for the performance, but rather that the fact of the greater power in good condition will help the player to express his artistic talents without so much effort. To play for a great length of time is often very painful, and you can not expect a player to lose himself in his art when every movement of his hands is provocative of discomfort, if not actual pain.

Sometimes, indeed, a great amount of playing brings on a special form of complaint known as 'pianist's cramp,' which may so affect the muscles and nerves that the unfortunate artist thus afflicted finds his occupation gone.

"I have frequently found that, whilst playing, I have experienced no trouble from my muscles being overtaxed, afterward the reaction had set in, and I have had no little exhaustion of the shoulders and neck, and I have also suffered from severe neuralgic pains affecting the nerve which runs from the head and conveys impulses from the brain to the deltoid muscle. Weakness in the small of the back has been by no means uncommon."

[Written for THE ETUDE.]

LETTERS TO DEAD MUSICIANS.

NO. 2. RICHARD WAGNER.

I should have liked to have said a few words to you about Bayreuth, but space forbids. I dare say you know a lot more about it than I do, but my opinion might have been of some little value as that of an outsider.

Allow me to sign myself

Your Ardent Admirer,
C. FRED KENYON.

ON THE LEGATO IN PIANOFORTE-PLAYING.

BY ARTHUR WATSON.

ONE of the great difficulties in piano-playing is to obtain a perfect legato. It must be remembered that the term legato, as used in music, has, or ought to have, a meaning only as it is applied to movements appreciable by the ear.

The way to obtain a legato effect is to listen for it, and having learned what it really is, to find out what movements will secure it. There are certain acoustical and physiological conditions the knowledge of which might be helpful in awakening a sense of the need for this appeal to the ear in the first place, rather than to the movements of the hands in playing. A player played with one fixed set of muscular movements may produce a legato effect, a continued overlapping, or an oscilante effect. It is necessary to learn many varieties of movements to produce a simple legato under all possible conditions. This statement should make it clear that the only groundwork for obtaining it under all conditions, where it is possible, lies in an appeal to the sense of legato. The reason for all the fancies is that's the way they all do it, and a new prodigy appears on the program of the eminent professor's pupil's next concert.

These "hot-house" pupils do not know music. They can not tell one note from another on a sheet of music; they play mechanically, as they have been drilled, never incorporating their own individuality or feeling with the words they interpret.

It is much better to study with a teacher who allows the performance of no difficult work until the pupil thoroughly understands the composer's ideas and is technically proficient. There are many such teachers in the city, but they are obscure; there are many of the other kind, and they are famous.

Another misleading individual at these concerts is the vocal pupil. The amount of undignified "scratching" for a pupil who shows promise under a rival teacher is inconceivable to the uninitiated. One young girl who had a contralto voice, but who was of foreign birth and unable to speak English well, was the subject of such a contest early in the fall. She was paying for her instruction at one conservatory, where her voice had been placed, and for fun tried the entrance examination at another. She was passed for free instruction, but preferred her own instructor, and explained why she had tried. The conservatory, which has a high-sounding name, repeatedly ordered her, nevertheless, to report for instruction, and the girl, thinking she would be arrested if she did not, spoke to the director of her own conservatory, whereupon a controversy ensued.

Students who have selected good teachers to begin with are in the minority; but those who have should stay under their guidance until their voices have undergone the "placing" process. After that, they can not harm their voices. But the fact that a rival teacher has just made a great success with one pupil brings the students from other studios, one or two of whom may be sufficiently advanced to be made into a "star" pupil by the new teacher by means of a little trick of vocalization.

Conscientious teachers try to cultivate the reading ability simultaneously with the development of the voice, by neglecting the former for the latter. An unscrupulous teacher can double discount the previous progress, but is the pupil a capable amateur?

As Brander Matthews says: "There is many a girl playing a concerto in concert who can not tell a major from a minor chord." So, too, there are many vocalists who can hardly read their selection, much less read at sight.—"Commercial Advertiser," N. Y.

Schumann is one of the most difficult composers in the world just because of the incidental, the episodic nature of his inspiration. The grand obstacle in playing him is to follow as it were, a golden thread, the persistence of his feeling through passage after passage, keeping the separate character of each intact, yet showing how delicately they are joined together.—"Lerson Blackwood."

PUPILS' CONCERTS.

EACH season has its annual crop of "infant prodigies." Not every one knows the process by which these pianists are made, and credit is given to the teacher. The child is first taught the name of the keys and their place on the keyboard. Then the instructor calls out the notes of a measure of melody, thus: "F-sharp; G, C, B-flat!" Then he does the same with the harmony. After the child has learned the measure another is taken, and thus a whole concerto is gone through and completed.

The pupil, or victim, as you will, is guarded zealously at a repertory and a schedule that would ordinarily require years to acquire is obtained in a marvelously short time.

The pupil makes a début as the "wonderful pupil" of Prof. Black, shows an agile technique, the audience applauds, the professor reads many other pupils, and the prodigy's work is done. Perhaps the pupil goes on a tour, playing pieces of stupendous difficulty and ingenuity, a concerto by the means already stated, until the time comes to put on long clothes or resume the ordinary life of a school-child. The public wonders at the disappearance, and then says: "That's the way they all do it," and a new prodigy appears on the program of the eminent professor's pupil's next concert.

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BY EDITH LYNWOOD WINN.

THREE classes of students go abroad for study: those who wish a little veneering, who are grossly ignorant of the very rudiments of music, who do American teaching immeasurable harm; those who are earnestly preparing to teach, who wish to supplement their excellent work in America with observation, contact with foreign life, and the instruction of some excellent teacher abroad who is not a "fud"; lastly, those who are virtuous, who go abroad for further instruction and preparation for extensive concert work.

One occasionally finds the first class giving concerts. Any one can give a concert abroad. Unfeeling German birdlings wail to delighted friends and pay the expenses of their own *début*. Americans do the same out of vanity, or love for a certain prestige (?) which it may give them at home, and they pay the bills, too.

The members of the second class of students do not aspire to give free concerts, and they are rarely drawn into a concert save by their own merit and the wish of teachers. It is astonishing how average virtuous how little teaching ability some young virtuosos have. A prodigy must concertize. "Genius must not lie dormant," say the worshippers, and so every one goes out to hear, especially if every one is presented with a complimentary ticket.

The Americans in Berlin are very loyal to their sons and daughters. I attended the concert of a young American violinist in Berlin last year. Her name had been heralded all over her native country. Some call her a genius. I know that she has been a hard-working, sensible girl, whom Fortune has similarly favored, and one who has unusual gifts. She is, however, the most impulsive young virtuoso whom I have ever seen. This concert was largely attended. Diplomats, musicians, the traveling public, admiring and envious students—every one was there. Amid a veritable Chantante-salute, the young lady stepped forward for her first solo. It was exquisitely rendered. Even the orchestra cried "Bravo!" at the close. The whole concert was an artistic success, and I believed the financial harvest very great. Had I looked about, I might have discovered that the greater part of the audience was American in every aspect. It was a "smart" looking audience, well dressed, interested, and proud of the achievements of its young countrywoman. After the concert, I heard two noted critics conversing in the *Garderobe*, or cloakroom, below.

"You can never tell anything about these American concerts," said the fierce-looking critic to the mild-looking, bald-headed critic. "You see, there are too many friends here, too many Americans."

After this I inquired concerning concerts and concert-goes. I learned many things concerning the mechanism which surrounds the successful concert, and considerable halo departed successfully.

To give a successful concert—a first concert—abroad, one must have lived some time in the city in which the initial performance is to be given. One must have friends and, some might possibly add, be very popular. Again, one must have a good manager. Herr Wolff, in Berlin, is excellent, but he is not in the habit of undertaking concerts, unless a certain sum of money is guaranteed.

Nine hundred marks (\$225) will pay for your concert-hands and the Philharmonic Orchestra. Your advertising does not cost much, since it is the custom for concert-artists to place their photographs in the windows of the principal music stores in the city. The program of your concert may also adorn the windows. Programs cost but little, for they are printed on very coarse paper and, on the night of the concert, they are sold at the doors for ten, fifteen, or twenty-five Pfennige (2½ cents).

Bote und Bock (dealers in music) sell concert tickets for the week, and do a great deal of advertising for artists. The photographs of Sarasate, Lilli Lehmann,

and the most amateur of young concert-givers may stand side by side in the windows. It is a singular fact, but I never saw a lithograph in the whole city.

At the end of important streets, or at street-corners, one sees curious cylindrical sign-posts. Upon these are posted the weekly concert and theater bills. In the outer halls of the *Sing-Akademie*, *Saal Beckstein*, and *Philharmonie*, one sees a large yellow or white bill announcing coming concerts. The newspapers are an excellent means of advertising, but even then a busy student does not always know what is "going on." Sousa came and departed before I knew of his presence in the city. I sat beside a coal-black singer, in the American church, one Sabbath in early spring. Her voice was wonderfully clear and rich. I believed I stared at her in admiration. Some one told me it was "Black Patti"; and I had not known she was in the city.

There is a mistaken idea among American students that a failure there in a concert means total defeat on return to America. Not so. Very few people, outside of large cities, ever hear of such a failure.

A young Western girl said to me last year: "I have been four years abroad and have not given a concert yet. My father often writes, asking when I will give my first concert, but my teacher does not say, and I shall not give one until he advises." She is a sensible young woman.

Another, who had neither money nor friends, gave a concert and failed. Now she declares that she will never return to America until she has retrieved her losses.

She is not like a bright student who went to Russia after failing in Berlin, and there won many laurels, received flattering attentions, and earned enough money to pay her debts and relieve her parents.

Another young American lost \$1200 in concerts, but won most excellent criticisms from the press. Another was offended because the press accused her of trying to look "childish." I confess that this effort to look young is mainly confined to girl virtuosos and not to boys.

Franlein So-and-so was to give a concert in Berlin. She was a pupil of my teacher.

I heard her concert program at a rehearsal.

"How long has she been preparing this program?" I asked my teacher.

"About a year," replied.

"And how long has she studied?"

"About thirteen years," was the reply.

"With good teachers?"

"Yes."

"Has she ever been in school much?"

"No."

"Well, I don't wonder that German concerts are a success," I ejaculated.

"You're jealous," replied my teacher, slyly, as he went on playing the accompaniment to the first movement of the Mendelssohn Concerto, and the young virtuoso drew a bow of which any one might be proud, and which any American student might emulate (is it libel?) in thirteen years of good teaching.

WHAT THE MASON SYSTEM HAS DONE FOR ME.

BY L. CAMPBELL.

HAVING, as one desirous of entering the musical profession, a desire to study the best methods, I was advised by friends to take the trip to Europe for the purpose of studying the piano.

Having studied at one of our American conservatories, I knew of no other method of playing than by the high raising of the fingers, and was not inclined to oppose my professor's method.

Settling in the city of Hanover, Germany, and engaging the best teacher which the place afforded, I was immediately presented with Herz's finger exercises for performance.

I was naturally rather weak in the wrist, and found the hand stiff after having endeavored to

play them rapidly even for five minutes at a time. My teacher insisted, however, that the fingers must be raised very high, and also that great force must be used. In a few months there was a decided stiffness noticeable, and when I performed such pieces as Weber's "Peregrine Motion," Chopin's études, etc., my whole arm ached and continued so to stiffen that, at the expiration of a year and a half of high lifting of the fingers, the first page of a piece could scarcely be performed without great effort and fatigue; this was owing partly to my having been obliged to perform difficult pieces when a delicate child and at a time when great looseness of wrists should have been cultivated. But, somehow, when I was a child there seemed to be nothing known about a loose hand and arm, and I suffered all my life in consequence.

My teacher insisted that I would return to America with "fingers like iron," they would be so strong; his prediction proved true in one sense, for the fingers individually did become strong with the use of rather stiff dumb piano and high lifting. But there are other things to be considered besides the mere strengthening of the fingers, and the arm must also receive some consideration.

I persevered, however, through the whole course, not quite convinced, though, that there was no better method in the world than that which I had already learned.

I proved to be right, and in the end got what I wanted. After settling down once more in my native land, my eyes fell constantly upon articles in the leading musical journals on the subject of Mason's "Technic and Technique." What did it all mean? Surely this was what I had been after,—loose wrist, playing without fatigue, and no high lifting of fingers, either. The method must surely be looked into; so, inspiring of one who instructed in this method, I soon more set to work. From the very first lesson I could see that the Mason system would fill my long-felt need.

The great point which struck me was the principle of "resting," "relaxing," as my teacher puts it. This is just where I had failed, and had all unconsciously stiffened my hand from the very start of performing a piece, and nothing was said about it and no one observed it.

Now, while playing, my continual thought is, where to find a point of "rest," and if I become conscious of a sense of the old returning stiffness, immediately I ask the wrist, and can now perform pages with little or no fatigue.

As a matter of course, I instruct my pupils in the Mason method, and it works beautifully; the little girl who smugly plumps herself down on the piano stool to take her first music lesson, receives among other necessary things some Mason exercises. To my frequent inquiries of whether the hand feels stiff, comes the surprised answer, "Why, no!"

Have you looked into the Mason method yet, and are you still struggling with pupils whose rigid arms and hands will not yield to graceful playing? My advice is to those who wish to be successful teachers as well as performers, that they should by all means procure a teacher of this system and obtain the principles at least; these can be obtained in fewer lessons than is, perhaps, thought possible under the guidance of a discriminating teacher, and will be well worth the trouble. Perhaps you are bent upon studying the piano in Germany, and think you have not time to waste upon learning any more methods here at home; but if these enterprising Americans have got hold of something which Europeans have not yet found, why not have it? You say the musical atmosphere is so much greater in Germany. I agree with you, for, from the nightingales which warble over your head early in the morning and late at night, to the nurse who sits with the children in the great coffee-halls listening to the orchestra, everything seems to assume a musical atmosphere; there is plenty of time to give to music, and the Germans give it, and one is never hurried through a lesson to make room for some one unless all business on hand is finished.

Having had experience both at home and abroad in the study of music, my kindly advice is, to all aspirants: By all means study the art of music first at home, and study the Mason method.

RAW MATERIAL.

BY CHARLES W. LANDON.

The word "raw" conveys but a faint idea of the condition in which young pupils come to teachers. Everything that goes to make a desirable pupil is either lacking or is in an undeveloped state. They are in the widest sense raw material. They have no power of attention. I was surprised, recently, to note that a bright boy, nearly five years old, found it impossible to listen to a genuine child's story, full of life and interest, for more than from one to three minutes at the longest. After a moment's depression he could come back to the remainder of the story; but he is listening to a page from a child's story-book, that was out of the question, he had not the power of attention sufficiently cultivated to enable him to do so. Now, when we remember that "inattention is the pupil's worst foe," we have but a small starting-place left, while at the same time we receive needed light on the question, why our best teaching endeavors have produced such small results. Apply this lack in the child to note-reading and to all the details of his lesson.

The present moment being all that the child can comprehend, it must be made pleasant and full of interest to him. This calls for short pieces with short phrases, such as the child-mind can enjoy; sonatas and operas melodies he can find no enjoyment in. Also this emphasizes the fact that children need to learn their pieces phrase by phrase, so that they may make pleasing music of them, and it shows why it is useless to demand much dry, technical work of them.

But not all of our pupils are young children; and yet it is astonishing how few there are, even among older pupils, that have the foregoing factors brought under much cultivation. This is especially true of inability to give continued attention, and of lack of anything like genuine accuracy in what they think and do. Their brains are as unskilled as are their fingers and muscles.

To all of this must be added the lack of self-control. This applies to their lack of skill in making the fingers do what the brain conceives, for often they have no accurate command of any muscular movement. And with their mental powers are too often as uncultivated and as little under control as are their muscles. One of the first things for the teacher to do is to measure his pupils at each lesson from the foregoing standpoints.

TECHNIC HINTS.

BY FREDERIC MARINER.

CONCENTRATION IS IMPERATIVE. If you not good concentration, proceed at once to improve in this direction. To be successful in any line, one must be able to think quickly and think to the point.

But how can I learn concentration? This question is continually being asked, and the best answer I can give is, *Work for it*. Demand for yourself the power to concentrate.

Whatever you undertake, be it the little things or the great, give it your entire thought, forbidding all thoughts not pertaining to the work in hand from entering into your mind. This is concentration, and it is not at first almost an impossibility. But if you are determined to conquer this wild rush of thought, and be able to think of one thing only at will, you can do it. Thinking, for the ordinary mortal, is too hard work.

Many enter the bath, but few are they who stick to it and conquer. At one time a young vocal pupil made the remark to me that trying to sing correctly, according to the teacher's instructions, was too hard work, and she preferred to sing as she always had, even if it was wrong, rather than think so hard.

Do not work hours on one technical difficulty. It is not wise. Pupils are often advised to take one portion of a selection and play it over forty-four or four hundred times, as they have the leisure. I do not believe in this method of work. If you can not perform a difficult passage after trying a few times, instead of going over and over it, counting the time by the hundred, it would result better if you would look the matter in the face and find out first the "why of it."

Want of technic, generally, is the good reason for your trouble. If you had a positive technic, took only pieces within your limit, you would be able to play them about as soon as memorized, and playing a passage over and over would be unnecessary.

In my own work I make out a practice card, covering

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the whole ground of technic,—i.e., trills, scales, arpeggios, octave- and chord-work. This should be practiced in full every day.

Regular practice is what brings the best results. If you have but one hour to devote to technical work, then be sure to practice some on each of the five points of technic. If you have four hours, of course you can devote more time to each exercise under the different heads.

Do not commence at the beginning of your practice-card and devote all the time you wish to each exercise, finding, when your practice time is up, that you have succeeded in going over but a small part of the allotted work. In this way the entire card gets practiced about once a week, instead of at least once every day. Systematize your practice so that the same amount of work is done each day.

The time devoted to *memorizing* should not be counted in the practice time. It is purely outside work and should be considered as such.

A common mistake with ambitious pupils is that of practicing too fast. Of course, a certain amount of velocity-work should be done, but when a fast tempo has been once gained, keep that high rate of speed by slow practice. Apply the same thought to pieces. When once worked up, cease practicing at that tempo, and every now and then go over the selection carefully and thoroughly at a slow rate of speed, hands separately and together, occasionally playing it up to time, and you will in this way always have your selection in a playable condition.—"Pianist and Organist."

THE TEACHER AND PUPIL.

BY GEORGE BRAYLEY.

EVERY student must necessarily place himself unreservedly in the hands of his master. Should a lack of confidence exist, not the slightest progress is made by the pupil. A teacher is thus placed in a peculiar position, for he must not only prove his ability to impart information, but he must inspire enthusiasm where it is often lacking. In this land there are numerous conscientious instructors in every branch of learning whose merits none can deny, but who are unable to win their success. Often teachers follow in some sort they themselves have trodden, expecting comprehension in the same way that it came to them. A young person being taught thus by an elderly one will not submit to such methods, and seeks information from those more in accordance with the times.

Possibly, there is nothing that creates distrust more quickly than false information on any single point. Confidence is lost once lost, and respect, too. If a question is asked and no intelligent answer can be given, it is better to say, "I don't know," than to venture in a lot of tangled-up assertions that are only bewildering. Some think it shows their great ability by how beating, and making one think that all the wisdom of the universe is centered in them. Sarcasm is their weapon, as a rule, and they wield it with what they consider great power whenever they get the opportunity. To a thinking person sarcasm is only presumptuous egotism, and those who use it generally get in a towering rage if the same weapon is used against them. All men and women dread it, and none more than the user. Sarcasm on the part of pupils is brought on, as a rule, by constant fault-finding. They expect to be found fault with whether they do the thing right or not, and perform the task in that spirit.

The first thing needed on the part of the teacher is the ability to understand human nature; then to equip himself for the task he engages in, and his efforts will meet with the success that determination bestows upon his work. Praise should be given where deserved, but not false flattery. There is no one who is not moved to stronger effort when the encouraging voice and helping hand are given. And when those who are already in the daily battle of life crave it, why should it be withheld?

"Leader."

Vocal Department
CONDUCTED BY
H.W. GREENE

SINGING AT SIGHT.

How well do you read? This is an important question—almost a momentous one; it confronts every young singer, upon whom also must the above depend. It must affect their standing as teachers, as choir singers, and as musicians. Let every serious student of vocal music pause and give this matter consideration. It is an entirely safe assertion that there are not more than five excellent sight readers out of every one hundred professional singers. By that I mean those who can read music at sight with the same fluency as they can read the pages of a book. Indeed, such sight-singers are so rare that their accomplishments become almost historical, and those who are less capable are not slow to attribute the success of others to exceptional gifts or fortunate early training. It is a useless subterfuge, for the ability to read music perfectly lies within the grasp of nearly every intelligent vocalist. I can testify to the fact that this rare power to read anything and everything at sight is attainable by even those who have no musical gifts beyond the ordinary. For the encouragement of many who feel that unless the battle has been half won for them by inheritance the prize is not worthy their effort, I am going into the particulars of a case which came to my notice, the details of which I have examined minutely and without prejudice, that more light might be shed upon this much-discussed problem.

A young man living in the country found himself possessed of a pleasing tenor voice, and being desirous of profiting by it, attempted to connect himself with a quartet choir, but was met with a refusal because he could not read at sight. He was not the type of man to be disconcerted by obstacles, so went diligently about his task. He had no aptitude in the appreciation of intervals; knew nothing of the piano or organ, therefore depended upon one or two books of musical notation and his tuning fork, studying the old "Lowell Mason's Movable Do Method." He worked at it for a year, devoting a part of every evening to it, at the end of which time it was impossible to put any music before him that he could not read accurately, by the use of the syllables, almost as rapidly as a prima donna would sing the agility passages in an aria. It was yet some months before he was able to be independent of the syllables and read with the same rapidity; but in a year and a half he became, by dint of hard work, the most perfect reader it has been my pleasure to meet in the profession. It is not a story drawn from the imagination, but fact. The man was, and ever will be, immaterial; his power to accurately conceive tone-distance was entirely cultivated. It resolved itself into the old question of persistence. How many are there in a thousand who are really, firmly, undeviatingly persistent—persistent by rule, persistent with a purpose so clearly defined that, when the scheme is inaugurated and the habit of persistence clearly and directly identified with it, the result already becomes a foregone conclusion? The effect of this man's work upon me was to destroy greatly my sympathies for people who do not read. (Observe, I do not say "can not read.") While it would be absurd to urge that one person could learn to read as quickly as another, or as well as another, it is not unreasonable, in view of recorded facts, to insist that the obstacles to successful reading have been greatly magnified, and rest usually not in the work, but in the worker.

I ventured that only five out of a hundred could read perfectly. It is no less a lamentable fact that fifty out of a hundred professionals can be said to read only fair. These comprise all grades of musicianship, and would probably serve to illustrate fully the varied experiences

through which the average young singer or student passes to arrive at this condition of sight-singing mediocrity.

There are those who play the piano or organ to some extent and, by association, appreciate the distance from one tone to another through an acquaintance with the simple harmonic forms and scales, gaining a fairly good idea of intervals. If, instead of being content with this condition, they should add to the knowledge they possess, a few months of unremitting diligence, they would easily rank among the best readers.

Another group is made up of those who have had training in the public schools, to whom sight-singing is second nature up to a certain point. Yet they have not advanced themselves, simply because circumstances did not require it, until now, finding themselves on the threshold of the profession, so long as they are not entirely crippled in sight-singing, they are content to submit to the inconvenience which such limitation imposes; whereas diligent, supplementary study would place them also in the front rank of music readers.

Again we have the students from the various music schools and eight-singing classes, who are the victims of some patent or new-fangled copyright method, the principal virtue of which consists in its financial prosperity, who gain a smattering of the first principles and read fairly well down in the easy keys, and so on. All these, in the aggregate, as stated above, make up the fifty per cent. of possible readers who inflict themselves upon choir directors, choral societies, and similar organizations, to the distress of organists and conductors, and, unfortunately, to the injury and unnecessary fatigues of their own voices.

I am afraid that this is a pessimistic view of the situation, that the could interest pupils—especially those of but moderate experience in singing and ordinary endowment as regards a sensitive, impressionable nature and but little power to reproduce emotional states—in such songs far more easily than in a passionate love song. The latter demands a higher and stronger type of emotional nature and greater technical experience and training.

SONG ANALYSIS.

BY W. J. BALZELLL.

II.

In the previous article on the subject of Song Analysis the text, as one of the factors of a song, was principally considered from the standpoint of the singer. The present number will be devoted to the voice part, the second factor in a song, and a most important one.

Before taking up the subject directly, the writer of this article feels like noticing an objection often urged by pupils against some song selected by the teacher for study. They will say, "Why do you give me love songs?"

It is possible that the teacher has but little other recourse, and the fact is that the majority of songs are love songs. The present writer feels that there is necessity for this, and suggests that the continued use of songs of emotion is not advantageous to a pupil. They often mistake mere dynamic effects for evidences of strong, passionate feeling. Pupils who lack the power to yield to abandon are stiff, stilted, and lifeless. Others, who are shy or self-conscious, will absolutely refuse to attempt to give an even partially true expression of a song of sentiment.

A very useful text is one that takes up something in nature—some fact, some observation—and after picturing it to the imagination, parallels it by some experience of mankind. In this way we appeal both to the imagination and to the emotion. A good example of this kind of a text is found in Hawley's "Rainbows." A text like this is suitable under nearly all circumstances. A picture is painted in the hearer's fancy in much more agreeable shape than the camer obscurum effects of songs of emotion, in which the hearer frequently receives mere words without any interpretation by the singer—words which in themselves express the very greatest intensity of feeling, delivered in, sometimes, the most matter-of-fact tone of voice. A little more of the Wordsworth and less of the Swinburne style, and that of the modern erotic school of poets, is a safe principle in the selection of the text for a song.

In his own teaching the writer found, in every instance, that he could interest pupils—especially those of but moderate experience in singing and ordinary endowment as regards a sensitive, impressionable nature and but little power to reproduce emotional states—in such songs far more easily than in a passionate love song. The latter demands a higher and stronger type of emotional nature and greater technical experience and training.

THE VOICE PART.

In taking up a new song, the pupil should make it a point to memorize both words and music so thoroughly that each note and each word will fall into its proper place without the slightest delay or hesitancy. This is the first and a mere mechanical step. When the song can be gone through without any faltering, the singer is ready to attempt the artistic work, which consists in bringing out the expressive qualities of the song.

So much depends upon the part that the composer has given to the voice that it may be said that many songs are better as music than as songs.

A singer who is trying to give an expressive rendering to a song feels the upward and downward curves of the voice, as in reading. If the melodic curves of the voice part of a song do violence to the feeling, a very great obstacle is introduced, and much art is required to soften the harshness and asperity of an unvoiced phrase.

Many examples may be found in songs of an ascending phrase in which the note of climax comes on some word or syllable of minor importance. Higher pitch adds the element of intensity, and causes the word set to it to stand out boldly. In such a case, the singer can overcome some of the difficulty by bringing out the natural accents of the words, independently of the musically accented notes. For example, take a line from the well-known song, "For All Eternity," by Mascheroni:

"The meaning of this men'-ry-laden hour!"

Following the melody of the song, two musically accented notes come at "of" and the first syllable of the word "laden"; the logically important words are "mean-

ing" and the compound "mem'-ry-laden." The singer's art will be shown in a stress of voice on the first syllable of the word "meaning," by a softening of the attack on "of," and by a firm stress on the words "men'-ry-laden." Some other examples are the conjunction "and," prepositions "to," "in," "for," and "with," or some adverb of slight importance, set to an accented note; or a word of two syllables, such as "heaven," "horizon," "lovely,"—feminine endings, so called, in verse—coming at the end of a line, with the last syllable set to an accented note. It is not artistic to place emphasis on such a syllable, yet to avoid it a singer is forced to weaken a climax. A series of articles could be written on this question.

The suggestion of the writer is that the singer simply keep at such a difficulty until he feels that he has secured a fair balance between the two opposing factors. A good example of a coinciding of the curves of speech and melody may be found in the song "Madrigal," by Chamblain, published in THE ETUDE for September.

A reader would elevate his voice from the general pitch at the words "rain" and "rose," first line of the song. The composer has followed this point. The melody curves upward at both places. The technical point deduced from this fact is that since it is natural in speech to elevate the voice at these two places, the singer should not be conscious of any increase of tension in taking the notes, and will not be, if he allows the voice to follow the natural inclination upward and knows the note to sing so thoroughly that he need not think what it is to be. He allows the voice to go up; does not push it up. One other point suggests itself: this upward or downward movement of the melody, so far as concerns extent, is generally determined by the intensity of expression demanded. So far as harmony is concerned, the word "rose" might have been written on F sharp, on A, or on D, but the higher note, D, conveys a stronger emphasis. The principle remains the same, however: the singer must allow the voice to go up; never force it up, no matter how great the skip.

Perhaps some of their pupils become dissatisfied, and go to other teachers. The clouds have gathered thickly. The world is one of joint. Enthusiasm has departed. Those announcements look altogether too glaring. With the friends with whom they used to talk it over, they avoid the subject. They dislike the profession of voice teaching, and with bitterness of spirit they wish they had something else to do.

The teacher who is well equipped from the start avoids much of this experience, and these are other whose work is so superficial that they do not bother themselves with problems of any kind beyond those of the citizens of ancient Rome, whose cry was that they wanted only *pax et circenses*—if they can live and have some little amusement, they will promise not to bore people with erudition, not to be profound in anything. But many others, who were led by circumstance to begin teaching before they had explored what the world had to give them by way of preparation, will recognize the picture that has been drawn. The present writer, for one, if crowded into a corner, will be obliged to confess that he experienced these ups and downs for a score of long, and often weary, years.

One of his "great discoveries" was that, if the larynx is held low, certain effects of fitness, covered tone, compass, and sometimes resonance are possible. For a time observation and experience seemed to confirm the idea that here was the great secret of voice-culture. One of my friends was an eminent chorus conductor, whose singing, as he illustrated points here and there, was a sort of impotent wheeze. I undertook to teach him better, and applied my great discovery. So soon as he had gotten the knack of bracing the larynx down, he found he could immediately go to high notes with a resonant, if rather strained, tone.

In his delight he began singing, in bravura style, Eisner's "Mein Engel," dashing up to G in the first phrase. So, for a while, low larynx was the main dependence in voice-teaching; but little by little it became evident that pure vowel sounds, freedom of delivery, evenness, flexibility, and expressive tone color were important as the other things, and that these were incomparable with my "great discovery."

It is the hope of the writer that the thoughts advanced in this article may suggest some further ideas to those who read it, and lead them to look at a song from every side, to study every feature, so that the rendering of the whole may represent a "synthesis as artistic as the previous analysis was thorough."

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. BOOT.

VIII.

I PRESUME many who teach voice have undergone this experience: They have found something—a point of view, a device, an exercise—which seemed to be especially efficacious with their own voices and with certain pupils, and have said to themselves: "Now I am upon solid ground. I can speak and work with a confidence that I have never felt before." They have waxed enthusiastic; have put forth their announcements with greater confidence and larger claims than ever before. They have told their friends of the great light they have seen; and while they feel kindly enough toward other voice teachers, they pity them, and perhaps speak slightly of them, because they have not had this revelation. This is the first stage—the morning, with the sun rising brightly upon the landscape. But also for mundane matters! After a while the conditions change. The particular line of experience to which the revelation came has been replaced by another.

They find themselves confronted with a different class of cases, and their panaceas does not work as advertised. It has somehow lost its value, and though the great discovery is held on to as long as possible, they are obliged at first to themselves, and, so soon as sufficient courage can be mustered, to others—to retreat most of the claims made for the great discovery.

Perhaps some of their pupils become dissatisfied, and go to other teachers. The clouds have gathered thickly. The world is one of joint. Enthusiasm has departed. Those announcements look altogether too glaring. With the friends with whom they used to talk it over, they avoid the subject. They dislike the profession of voice teaching, and with bitterness of spirit they wish they had something else to do.

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—It pays to keep on trying. Help and encouragement are very apt to come to one when he least expects it.

years, and who, during the entire time, has announced to me at intervals her determination to take in washing, to go to dressmaking, and even to get married—anything to escape from voice-teaching. Alternating with these announcements, I have found her in anguish and contention, and I will add that her pupils almost croak themes when they mention her name. Another confidence, which I hereby proceed to reveal, was from one with whom, in late years, I have not conferred, and whom I supposed to be jogging along contentedly in the path of the two-item formula; indeed, I supposed him to be one of the many constituents for the Shakespeare agency in this country. But, as it seems, he had to evolve more light from his inner consciousness, and from such sources as unattached teachers seek. By "unattached" I mean such as do not profess to be disciples or "agents" of any one. Possibly, an explanation of my allusion to agencies will be in order. That which is foreign still seems to our public to be far more desirable than that which is domestic in voice teaching, and one of the devices prevalent among our American teachers is to assume to be the specially accredited agent, as it were, of some noted European "method." The Shakespeare agency must be a highly remunerative one, if we are to judge by the number who are persistently trying to establish themselves in it. Even far out in our Western States I have found an individual offering to deliver the Shakespeare goods in a more Simon-pure condition than any one else on these shores.

Those who wish to be known as Marchese agents are very numerous, but they present their claims baldly, without proof. Marchese does not seem to be very free with letters and credentials, or with anything else but advertisements of her own work. Then there is the Garcia agency, the Bonny agency, and some others that are believed to help business.

Far be it from me to derogate from these great names, or to depreciate the work of their self constituted American agents. But these agencies are, for business purposes, always surrounded by an air of mystery and exclusiveness quite prejudicial to advance in vocal science. When stripped of disguises and fictitious names, we find all that is useful in them, and that can be adopted to advantage in the daily work of the teacher; and that which meets the wants and secures the reasonable progress of the average pupil whom we spend most of our time upon, and who pays us the best part of our income,—I say, we find, after all, this valuable residuum of the frothy, effervescent bubble about wonderful teachers and celebrated foreign schools of voice-culture to range itself proudly under the headings given in our three-item formula; and these, with their divisions and subdivisions, may be stated simply and distinctly, even in America.

The student of this subject may rest assured that there are no mysterious corners of his anatomy involved in tone-production which only a European can know about. As was said in our first article, the vocal mechanism is all included in the trinity of lungs, larynx, and sound tube (pharynx and mouth). The functions and relationships of these parts may be clearly understood, and the effort to aid this consummation will be renewed next month.

BREATHING IN SONGS.

BY ALEXANDER HENNEMAN.

NOTHING mars the sentiment of a song more than breathing at wrong places. The poetic intent is utterly destroyed in the manner in which singers often take breath in the rendition of a song. The singer, however, is not always to blame for incomprehensible sentences, especially when singing the translation of a song originally written in a foreign language. These translations are made by men who frequently do not understand musical rhythm and accent, and, although the translation as a poetical translation may be commendable, the musical accent is lost sight of or not understood, and the result is of tunes ridiculous. Before me lies a copy of

"Cavalleria Rusticana," and the following sentences greet my eye:



More dear & dears than all my king's love,
Millions of an' gels bright in hev'n a' bova.

Any one able to give any sense to such a passage is certainly a genius in reading.

Another point often lost sight of by the translator is the inherent music in the lines of a poem. The mellifluous sentences of a Heine, a Hugo, or a Lopez are translated with vowel and consonant successions that in some instances are simply barbarous, and the very charm of euphony in the words of the poem that attracted and inspired the musician is annihilated, while the singer must mouth sentences that in themselves are crude and unmeaning, and as such make the vocal effort doubly difficult.

These are the stumbling-blocks the accomplished singer finds daily on his arduous way. If they are difficult for him to overcome, they will surely be almost ineradicable for the pupil. For the latter song should be gotten up that have all breathing places properly marked. In the National Museum in Boston I saw a manuscript copy of a theme with three variations by Garcia. From beginning to end every breath was marked, and the entire composition filled with annotations. This was one of his favorite arias. If Garcia found it necessary to mark the breathing places and many other things more, it is not surely necessary for the pupil?

For no instrument in music gotten up more carelessly than for the voice. The string instruments have their bow marks, the piano its pedal marks, the organ its registration and pedal, and all have their systematic fingering; but for the voice, the most difficult of all, and the most easily injured, there is nothing, or what little there is done in such a deplorable manner, that it is often more of a harm than a benefit. If two or more stanzas of a foreign language and its translation are printed under the same melody, the usual manner of marking the breath in the melody must result in errors, as the pauses for two sentences in two different stanzas or an original and its translation will seldom come directly at the same place. We make everything easy and comprehensible for the other instruments; why should we neglect the queen of them all—the human voice?—*"The New Louis Musical News."*

LOVE SONGS.

WHY is there such a predominance of love songs? Probably because composers are responding to the promptings of their own and real experiences. It is natural for a man, when under stress of any superior or supreme experience, to share it with his fellows through the medium of expression which, to him, is the most natural. If he were a shoemaker, he would probably make his sweetheart the daintiest pair of shoes which his skill could fashion and show them to his closest friends. If a home fancier, he would be quite likely to name his favorite colt after his *inamorata*. Nothing is more certain than that water-craft, from canoes to gunboats, have floated all the tender sentiments that could be associated with the name. It is but a step from the real to the ideal, and the play of fancy or the imagination is never more worthily employed than when the poet or composer has drunk his inspiration from the never-failing fountain of love.

SINGING is highly recommended as a nerve tonic, and justly. Human will and reason can rise superior to inclination, and force from the very talons of distress that with which to conquer it. When the world looks bleak, and affairs go wrong, sing some bright song at the full compass of your voice. Plaintive songs are not to be encouraged unless one has surplus vitality to get rid of; but no matter how much or how little the voice you have, let it out in a ballad or carol now and then, or join the church choral society to improve your spirits, both by the vocal exercise and the social intercourse.—"Leader."

PUBLISHERS' NOTES

DURING the month the two works that have been on the Special Offer list appeared on the market—"Ear Training," by Arthur E. Hescox, and "Choral Class Book."

"Ear Training" is a book in line with the modern methods of teaching music. It strikes at the very root of all musical education—that is, the hearing. The trouble with most of our musical practice is that the idea of hearing is rarely ever considered. This work systematizes the study of "Ear Training." It begins with the single tones, and various exercises that are calculated to sharpen the musical perception are given throughout the work in the most systematic manner. It is the result of a number of years of actual teaching to a large number of pupils. The work is one that any teacher will find profitable, and is bound to elevate the standard of musical instruction. The special offer is discontinued with this month. The price of the book, retail, is only 50 cents.

"CHORAL CLASS BOOK" is a work that is intended to supply material for singing schools, chorals, unions, and public schools—anywhere where church singing is desired to be cultivated. The work has 166 pages and retails for only 75 cents. It is divided into three parts, and each of these parts may be had separately for 30 cents. The first part is elementary. It contains simple exercises for beginners, also part music, arranged in progressive order. The second part contains sacred and secular music of a medium grade. The third is a concert part, and contains a collection of choruses by Haydn, Wagner, Rossini, etc. Any one interested in church music in any shape will find in this work a most excellent collection, up to date, and an abundance of useful material.

We have purchased a large part of the stock of a very large music house that has discontinued furnishing music, except their own publications. The part that we have purchased includes two pianos (four hands and eight hands), violin studies, chamber music (pipe-organ and cabinet-organ), all the mandolin music, and the Christmas and Easter music. This additional stock best device yet invented for the development of the muscles of the hand, and it will save much valuable time to every teacher or student who uses it intelligently in his work. The price is so low that every one can own one—\$2.00, with professional discounts (see advertisement).

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We have issued a catalogue in a classified manner. Thus, all our Songs are in one division, our Union Band music in another, our Studies in another, etc. A catalogue of this kind is found very useful to teachers or any one ordering. It will make a very good reference catalogue. Any one desiring to order organ pieces can, at a glance, see all the organ music that we publish, and make their selection accordingly. This catalogue will be sent to any one on application.

We take pleasure in announcing a new encyclopedia of music. It is called "Dictionary of Music," by Hugo Riemann. It is a work that should be in every student's or teacher's library. The plan of the work will not go into detail at the present time. We can say, however, that it is a work that is very much needed. It has only been issued a few years, and is almost up to date. It contains nearly 1000 pages. It is in one volume. The English edition is by J. S. Shedlock, B. A., and contains a great deal of new material not in the original German. The price of this volume is within the reach of all. The only other complete encyclopedia is Grove's. It is in four volumes and retails for \$25.00, but this one retails for only \$6.00, and for all practical purposes answers the same purpose as Grove's. It contains almost as many subjects as Grove's, although they are not treated in such detail. In Grove's dictionary there is entirely too much space given to certain subjects. Thus, the biographies of the masters occupy entirely too much space. In fact, they are separate volumes and are published as such, each one making a good-sized volume. In an encyclopedia this is not necessary. Riemann's biographies are all that the average reader could desire. It is a work that we can thoroughly recommend. Our edition is just the same as the English in every respect, but we can furnish it at a much lower price to those who will subscribe for it in advance—\$3.50. The work will be ready for delivery inside of a month. So confident are we that we have hit on something valuable, that in case any one is dissatisfied with the work after they have received it, and think it is not worth the price, we are willing to refund the money. Those who have good open accounts with us can have the work charged. Remember, this is an unusual opportunity to secure an encyclopedia of music.

In ordering, it is well for the teacher to remember that there are various editions of all piano studies. The cheap editions are now making such inroads on the sheet-music editions that it is a difficult matter for us to tell what our patrons desire, if they do not specially specify. The cheap editions—such as Peters, Litolff, the Schirmer Library, etc.—are about one-third the price of sheet music. We are very often in doubt whether to send, and it would simplify matters greatly if our patrons would mention whether sheet music or cheap edition is desired. It is of course, to be understood that in the cheap editions there are not the separate books, except in rare cases. Thus, Duvernoy, Op. 120, is published in three books in sheet-music form, but only published complete in the cheap editions, at about the same price as for the three books in sheet form.

As this is the season when teachers are preparing their plans for the coming winter, and are looking for the best things that shall be of assistance to them and their pupils, we would suggest that they do not neglect examining and testing the merits of the Bidwell Pocket Hand Exercise, which is highly endorsed by all teachers who have as yet become acquainted with it.

Mr. Parsons says: "It proves to be very satisfactory, and deserves popular favor," and we might add a long list of similar testimonials. It is without doubt the

best constantly provided with fresh, new publications. The discount is very liberal on these, and they can be placed with the regular On Sale music, which is not settled for until the end of the season—June or July.

ANY of our patrons who are about to start a class in harmony, or the study of harmony themselves, should send for a copy of the latest work on this subject, by Dr. A. Clark, of the University of Pennsylvania. This is a book well suited for either class work or self-instruction, not bulky and at a medium price. We shall be pleased to send a copy for examination to any one desiring it. See advertisement on the front page of this issue.

The September issue of THE ETUDE, we hear from our subscribers, gave the best satisfaction. It is our desire to each month, if possible, improve this journal. It has grown in a few years to twice its previous size. This has all been made possible by the support that the teachers have given it throughout the country, and which we thoroughly appreciate. We hope that each and every one of our subscribers who have a class will have their pupils subscribe. There is no better incentive to good work than the general reading of this journal. We will send to any one who should desire it our premium list, which gives the cash deductions for the sending of more than one subscriber, and a great variety of premiums of books and music. We are based on their cost price to us, so that you will see you will get exceptional value in every way; more so than if you used the cash deduction list. We will send sample copies to aid you in securing subscriptions, free.

THE publisher of this journal has perhaps the most complete supply house for the teachers and colleges of music that there is in the country. We make a specialty of the teachers' and college trade. We hope that any one and every one at all interested will send for our complete catalogues, terms, etc. They will find it to their advantage. We claim to be the quickest mail order house in the country, every order receiving attention the day on which it is received.

If you desire a metronome, guaranteed free from any defect in manufacture,—and this is quite an important point, considering the many cheap makes that are on the market at the present time,—and likewise at a price which is to our positive knowledge less than other houses are selling an inferior article, you will find the advertisement elsewhere. We would advise the use of the metronome without bell, attached lid, which sells for \$3.00, the same quality exactly as the one with detached lid, which sells for \$2.50. Colleges and teachers desiring a number of metronomes for their pupils will obtain a discount for quantity.

ELSEWHERE in the journal may be found an advertisement of a pictorial Bible, offered as a premium for sending three subscriptions to this journal. This Bible is the original pictorial Bible, from which all others have been modeled. It is substantially bound in good leather, flexible back, and is in every way a superior article. In our opinion, this Bible is the equal of any other like publications. We have made special arrangements for premium purposes with the publisher, who is well known as the publisher of the best line of Bibles made, so that we can only make a liberal premium offer of this book, but we can sell it to those of our patrons desiring to obtain a copy for \$2.00, postpaid. With regard to particulars as to this work, we would refer you to the advertisement.

The following is a list of the names of teachers of Mason's "Torch and Technic" that have been received since the appearance of the August issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Torch and Technic," send us your

THE ETUDE

name, also the names of any teachers you know that are using the system:

Brockman, Miss Jessie, Kenton, Ohio.
Betts, Miss Sally S., 79 S. Avery, New Haven, Conn.
Boyd, Miss Mary E. Moody, Mount Vernon, Iowa.
Brotherton, Miss S. Elizabeth, Dover, Del.
Burgess, Mrs. M. L. J., Seguin, Tex.
Bufford, Mrs. S., Box 277, Port Richmond, N. Y.
Campbell, Miss L., 124 W. Walnut Lane, Germantown, Pa.
Carter, Mrs. Ella L., 311 S. Washington St., Alexandria, Va.
Dane, Mr. Lynn E., Room 11 and 12 Kendall Block, Columbus, Ohio.
Decker, Mrs. Grace, 2361 N. Panhandle St., Chicago, Ill.
Dotson, Mrs. Anna J., Mechanicsburg, Ohio.
Dungan, Miss L. E., 819 Park Ave., Baltimore, Md.
Ewer, Mrs. W. H., Neepawa, Manitoba, Can.
Faulkner, Miss Elizabeth, Watertown, Wis.
Glinn, Miss Kathryn K., 537 Broad St., Newark, N. J.
Griffin, Mrs. E. M., Union Academy, Belleville, N. Y.
Gunn, Miss Helen M., Europa, Cal.
Hennickson, Mrs. S. T., 416 N. Emporia St., Wichita, Kan.
Miller, Mr. H., Jr., 1610 John St., Baltimore, Md.
Hytenranch, Mr. St. John, care of Nordheimer's Piano Warehouses, London, Ontario, Can.
Landon, Mr. C. W., Randolph Macon Woman's College, Lynchburg, Va.
Lewis, Miss Lizzie, 100 South School St., Anderson, Ind.
Mash, Miss Minnie E., Waterbury and Torrington, Conn.
Miller, Miss B. F., 31 E. York St., Savannah, Ga.
Prenses, Miss Alice, 129 Grand Ave., Room 8, Oklahoma City, Okla.
Price, Mrs. H. H., Haines St., Brooklyn, N. Y.
Riley, D. C., 731 Pasadena Ave., Los Angeles, Calif.
Siders, Miss Isabel, East Court St., Paris, Ill.
Sisters of the Visitation, St. de Chantel Visitation Academy, 4012 Washington Blvd., St. Louis, Mo.
Simone, Mrs. M. E., Farley, Oshkosh, Wis.
Simpson, Mrs. Jeanne, 234 Fulton St., Brooklyn, N. Y.
Stewart, Miss Margaret G., 49 N. Washington St., Rochester, N. Y.
Waite, Mrs. A. R., Purcell, Ind.
Ward, Mrs. Marion, 40 N. Washington St., Rochester, N. Y.
Welch, Miss J. A., Phoenix, Ariz.
Whitt, Mrs. M. J., 442 R. I. St., Buffalo, N. Y.
Whitney, Mrs. M. H., 3922 Aspen St., Philadelphia, Pa.
Wilson, Miss Olive C., 3922 Aspen St., Philadelphia, Pa.
Williams, Miss Annie J., Shivelyville, Tenn.

MUSIC IN THIS ISSUE.

"WITH THE TIDE," by H. S. Saroni, is a true barcarolle. It has that quiet swing, that gentle swaying motion, which should be characteristic of this style of composition. The gondoliers of Venice, with their long, narrow vessels, one moment idly lazng away the time under the sunny sky of Italy, the next rushing at racing speed through the narrow canals and broad lagoons of the Island City, flash in the mind at the word barcarolle. If a name has significance, the rendering should be equally characteristic, and we feel that the player who will learn the piece will feel the strong, rhythmic "Tide" of the lullaby of the sea. In floating "With the Tide" the sailor abandons himself; let the player likewise give himself up to the sway of musical feeling.

"NIGHT SCENE," by George Lasterack, shows a change of mood, from one extreme to another, as it were, the first, calm, meditative, dreaming, a pulsing, melodic moment, as it were, then quiet, contemplative. We have made special arrangements for premium purposes with the publisher, who is well known as the publisher of the best line of Bibles made, so that we can only make a liberal premium offer of this book, but we can sell it to those of our patrons desiring to obtain a copy for \$2.00, postpaid. With regard to particulars as to this work, we would refer you to the advertisement.

"HERE WE GO," by Kate Vannah, is a most sprightly characterization of music of a phrase which can suggest to the imaginative player any number of scenes to be worked out as the music progresses. Note the first phrase, worked out as the music progresses. Note the three words of three notes, which corresponds to the three words of the title. The spirit of joy in life, of wild, enthusiastic gaiety, of boyish frolic, of headlong rush, can be picked

out in this music. The players must not attempt to be martinetts of precision, but simply play with all the life and spirit they can infuse into the rendering. Let there be no uncertainty as to the character of the procession that "goes."

In the days of chivalry and in later times the great feudal lords made much of the chase as a knightly exercise. Signals were exchanged by means of horns. At early morning the horn-players assembled in the castle yard and gave the signal, "The hunt's up." A fanfare is a short, lively air, performed on hunting horns during the chase. "The Hunting Fanfare," by Wilhelm Fink, is a piece embodying the spirit and character of the old hunting air, and should be played with the ideas of expressing the spirit of the chase in the days when it meant peril of life as well as sport.

In ancient mythology every river, fountain, and grove was peopled with nymphs or other supernatural creatures, and especially was this the case with that people of lively fancy, the Greeks. In the "Dance of the Water Nymphs," by Ion N. Long, we have an expression, in music, of the poetry of this idea. The melodic first part of the piece might be the air of the dance, which in olden times was sung as well as played. The smooth, flowing, swaying second theme, in D flat, suggests the rippling of the river current as it is swept by the sephyr. Pure fancy and delicate expression are to be sought in this piece, which is highly poetic.

The clock with a dark wood case, and the little cuckoo who pocks merrily at every quarter, is familiar to many. It is the "Black Forest Clock," made in that famous locality in Germany, and easily affords material for a characteristic sketch in that style for which Heine is noted. The cuckoo chants his little song in this piece, this phrase of two notes forming one of the motives.

"AT HIGH OF EVEN," by A. Cuthbert Kelly is a song of the familiar English ballad type, quiet in character and subdued in tone. The accompaniment should be kept as legato as possible, so that the prevailing calm of the composition is not broken in upon. This is particularly the case in the third verse, in which sixteenth note dots are introduced. This song is sure to prove a favorite both with the teacher and the singer.

"TALKING IN MY SLEEP," by W. F. Gates, is a song which will admit of a great deal of spirit in interpretation, and may be considered, in part, a recitation in song. It is a most useful practice to a singer to attempt this kind of song, so different from the usual sustained melody, and will well repay the time spent upon it. The intonation of speech must be carried over into the singing quality, in order to reach the proper effect.

HOME NOTES.

The Intermediate University of Student Instruction, with headquarters at Kansas City, Mo., has opened the fall term with over two hundred students from the Mississippi River. The aggregate enrollment for this term is about 1,000, mostly high school students.

Mr. Jameson R. Linz, of Philadelphia, has gone to Terry Town, Ind., where he will engage in teaching there.

Mr. C. R. Clark, of Chicago, conducted a normal music school at Portland, Ore., during September.

Miss Emily Larson has organized a class in piano pedagogy, Mr. Edgerton will discuss and perform at each session, in chronological order, the principal works of each historic period, antique and otherwise.

Mr. Carl Faehler's school, in Boston, has opened with no large number of pupils, but has been compelled to add an extra floor in the building that Annex.

Mr. Franklin H. Lewis, of Boston, Mass., died suddenly near his residence, October 1st. Mr. Lewis was a well-known teacher, studied with J. C. D. Parker, J. K. Paton, and Dudley Buck, and was at one time a teacher in the New England Conservatory of Music. He was an occasional contributor to THE ETUDE.

Jameson W. Annesley, head of the organ composition department of the Oberlin Conservatory, is at present in Paris, studying at the Conservatory.

Mr. Wu Wu Upton, a graduate of the Oberlin Conservatory and College, who has been with Leopold Stokowski the past two years, will teach piano and composition in the Conservatory this year.

Mr. WM. J. HALL, in his College of Music at Cedar Rapids, has gathered together a strong corps of teachers.

Mr. PAUL FAXT, director of the Central California Conservatory of Music, Fresno, Cal., reports a gratifying outlook for the next season.

MR. THOMAS WHITNEY SUREtte has already booked a large number of lecture engagements for the coming season. He reports a great activity among the women's clubs.

The Brown School of Music, Columbus, Ga., J. Lewis Brown, director, has moved into new and larger quarters, the building formerly occupied by the Brown School.

The Western College of Music, Bloomington, Ill., Mr. O. R. Skinner, director, has added two more teachers to the faculty, owing to the increase in the number of students.

The Boston Training School of Music, of which Mr. George H. Howard is one of the directors, has opened for the new season with several additional teachers.

TESTIMONIALS

"The Masters and Their Music" came last week, and just in time to use in our club work. It contains just the information that I want and I hope to make good use of it.

MARIE L. BURDEN.

I am delighted with "Ear Training," and the best part of it, is all the exercises are perfectly practical.

MAUD E. MILLER.

I am in receipt of "The Masters and Their Music." The programs given in connection with the biography and portraits of the masters are of distinctive value to the student and teacher, and for the most part the class is the most interesting and convenient volume I have seen. My fortune to see, being concise, complete, and interesting.

MARY K. LOGAN.

Allow me to say that I have greatly appreciated the courtesies extended to me as a member of the profession, and that I can not imagine anything more satisfactory than my dealings have been with you.

MISS CAROLYN MATHERS.

I have been very much pleased with your promptness and kindness in filling orders, also with your special offers. Have quite a library by taking advantage of them.

GRACE M. BRAHMALL.

I want to thank you for prompt attention and On Sale music. I do not know now I could get along without THE ETUDE. Do not fail to send me THE ETUDE; it is my best friend and my best teacher.

LUCILLE E. RICHARDSON.

I want to thank you for the promptness and completeness with which you filled my order of last week, and will say that I was very much gratified therewith. Depend upon my patronage in the future, and whatever good I can do you I shall be happy to perform.

F. MARION SOUBRE.

I am greatly pleased with Dr. Clarke's new "Harmony," as I am with all the publications you send out. Mrs. F. A. HEARTRELL.

I received the game "The Great Composers," and am delighted with it.

EMMA KAYSER.

I think a great deal of your "Reed-organ Studies," and have better success in advancing pupils with them than any other studies I have ever used.

JENNIE COCKRELL.

I am much pleased with the "Standard English Songs"; it is the finest collection I have seen.

JENNIE H. REED.

The "Pronouncing Dictionary" was received this afternoon. I have looked it over and find it just what I have been wanting.

MRS. R. L. POLLARD.

Your On Sale music is more to my taste; nothing trashy. It is all carefully selected.

MRS. REV. A. G. BEEKY.

I regard "How to Teach" by Dr. M. Sefton, as a most enabling work, which, if followed, would give us purity in aim and attainment. A teacher and pupil with such ambition and effort will uplift and encourage his day and generation.

MRS. T. W. RAYMOND.

I bought a set of "Mason's 'Art and Technique,'" which your journal so highly recommends, and insisted on my piano-teacher instructing me in the system presented, and like the system so well she now uses it with a large class.

VIOLA BISHOP.

SPECIAL NOTICES

NOTICE for this column inserted at 5 cents for one insertion, payable in advance. Copy must be received by the 20th of the month.

R. ROBERT GOLDBECK, PIANIST, COMPOSER AND TEACHER, invites correspondence concerning lessons. Also write for particulars of new "Dictionary of Music," Studio 627, Fine Arts Building, 303 Michigan Avenue, Chicago, Ill.

ALVAN GLOVER SALMON, PIANIST AND COMPOSER, invites correspondence concerning lessons given in piano-forte, harmony, and composition. Manuscript revised and edited for publication. Permanent address, 351A Boylston Street, Boston, Mass.

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WANTED—POSITION TO WORK IN SMALL family, by good girl, in exchange for good training in voice and piano. Address E., care of ETUDE.

WANTED—A LOW-PITCH FLUTE, BOEHM System. Address, Box 354, Charlotte, Mich.

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